

# The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Gothe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.  
[Registered for Transmission Abroad.]

VOL. 43—No. 9.

SATURDAY, FEBRUARY 27, 1864.

Price {4d. Unstamped.  
5d. Stamped.

## HER MAJESTY'S THEATRE. LAST THREE NIGHTS.

THE SEASON WILL POSITIVELY TERMINATE ON SATURDAY, MARCH 5TH.

TUESDAY, THURSDAY, AND SATURDAY NEXT,  
(MARCH 1st, 3rd and 5th).

### "FAUST," in ENGLISH.

Marguerite, Madame LEMMENS-SHERRINGTON; Martha, Madame TACCANI; Siebel, Mlle. FLORENCE LANCIA; Mephistopheles, Mr. SANTLEY; Valentine, Mr. LYALL (by permission of W. Harrison, Esq.); Wagner, Mr. Dussek; and Faust, Mr. SIMS REEVES.

CONDUCTOR—SIGNOR ARDITI.

Commence at Eight.

SECOND, AND POSITIVELY THE LAST,  
GRAND MORNING PERFORMANCE

### "FAUST," in ENGLISH,

In Aid of the Funds of the MIDDLESEX HOSPITAL,  
ON MONDAY, FEBRUARY 29TH.

LEMMENS-SHERRINGTON, TACCANI & FLORENCE LANCIA.  
SANTLEY, LYALL, DUSSEK & SIMS REEVES.

CONDUCTOR—SIGNOR ARDITI.

PRICES:—Private Boxes, from One to Three Guineas; Pit Stalls, 10s. 6d.; Dress Circle, 7s.; Upper Circle, 5s.; Pit, 2s.; Gallery, 2s.  
Box Office of the Theatre open daily, where places may be secured; tickets, also, at Messrs. Chappell & Co.'s, 59 New Bond Street.

**PHILHARMONIC SOCIETY.—BIRTHDAY OF ROSSINI.**—The Directors respectfully announce that the FIRST CONCERT will take place at the Hanover Square Rooms on MONDAY EVENING next, the 29th February, in honor of the illustrious musician, who on that day will complete his 72nd year; the Concert will include several of his finest compositions. Programme: Sinfonia M8. (composed expressly for the Philharmonic Concert), Cherubini; Concerto in D minor, pianoforte, Madame Arabella Goddard—Mozart; Overture, "Semiramide," Rossini; Sinfonia in D, Beethoven; Fantasia, oboe, Mr. W. Crozier—Crozier; Overture, "The Siege of Corinth," Rossini. Vocal performers, Madame Parepa and Mr. Wilbye Cooper. Conductor, Professor Sterndale Bennett, Mus. D. To commence at 8. Subscriptions received and tickets issued by Messrs. ADDISON and LUCAS, 210, Regent Street.

**ST. JAMES'S HALL.—NEW PHILHARMONIC CONCERTS.—THIRTEENTH SEASON.**—Director, Prof. WYLDE, Mus. Doc. The subscribers are respectfully informed, the FIRST CONCERT of the thirteenth season will take place on Wednesday evening, April 13th, and the Public Rehearsal on the previous Saturday afternoon. Subscribers of last season can claim their former seats up to the 1st of March, after which date unclaimed stalls will be offered to new subscribers according to priority of application. The subscription is for five grand evening concerts on Wednesday evenings, and five full public rehearsals on Saturday afternoons. Terms £2 2s., for sofa stalls, and first row balcony; £1 11s. 6d. for second row balcony. All the arrangements for the concerts will be on the same grand scale as in previous seasons. The orchestra will be composed of 22 first violins, 20 second violins, 16 violas, 14 violoncellos, 14 contrabassi, the usual complement of wind instruments and instruments of percussion, and a complete choir, numbering altogether nearly 300 performers. Principal first violins, Herr Molique and Mr. H. Blagrove. The following eminent artists have appeared at these concerts, many of whom, with others who may arrive in London, will perform in the course of the season: Mesdames Titiens, Carlotta Patti, Louisa Pyne, Borghi-Mamo, Lemmens-Sherrington, Castellani, Parepa, Florelli, Anna Bishop, Rudersdorf, the sisters Marchio, Albion, Trebelli; Signori Giuglini, Sims Reeves, Tamberlik, Formes, Reichardt, Santley, Cooper, Ferron, Weiss, Bellotti, Belart, Renwick, (of the London Academy of Music). Pianists, Mesdames Arabella Goddard, Schumann, Pleyel, Claus, Staudach, Messrs. J. F. Barnett, Rubenstein, Otto Goldschmidt, Andreoli, C. Hallé, Lubeck, and Jacli. Violinists, Joachim, Sivori, (who will perform at the 1st concert this season), Ernst, Wieniawski, Vieuxtemps, Blagrove, Becker. Application for seats can be made to the Honorary Secretary, W. F. Nicholls, Esq., 33, Argyll Street, W.; to Messrs. Cramer and Co., 201, Regent Street; Messrs. Keith and Frowse, No. 43, Cheapside; or at Mr. Austin's ticket-office, St. James's Hall, Piccadilly, W.

MR. ARTHUR SKETCHLEY will appear at the EGYPTIAN HALL, Piccadilly, in his New Entertainments, entitled "PARIS," and "MRS BROWN AT THE PLAY," EVERY EVENING (except Saturday) at Eight, and on SATURDAY MORNING at Three. Stalls, 3s.; Second Seats, 2s.; Gallery, 1s. The Box Office at the Hall will be open between the hours of Eleven and Five daily.

### WILLIE PAPE'S PIANOFORTE RECITALS.

WILLIE PAPE'S engagements are in the following order:—Hastings, Chatham, Lynn, Norwich, Weymouth, Truro, Penzance, Redmuth, Camborne, St. Asaphs, Liskeard, Southsea, Winchester, Torquay, Swansea, Huddersfield and three adjoining towns, Preston, Northampton, Leamington, Cheltenham, Cambridge, Nottingham, Stourbridge, Sheffield, Newcastle-under-Lynne, Stafford, Stoke, Longdon, Hanley, Burnum, Birkenhead, Chester, Liverpool, Manchester, Stockton-on-Tees, Sunderland, Carlisle, Dumfries, Dundee. WILLIE PAPE is open to receive a few engagements for neighbouring towns, having a few days not filled up. An early application is requested. Address—W. O. Pape, 9 Soho Square.

"I NAVIGANTI" ("THE MARINERS"), RANDEGGER'S admired Trio for Soprano, Tenor and Bass, will be sung by MADAME RUDERSDORFF, Mr. MONTEM SMITH and Mr. G. PATEY, at Bath, THIS DAY (Saturday), 27th February.

MISS FANNY ARMYTAGE will sing "OCEAN, THOU MIGHTY MONSTER" (WEBER), and "LEGGERO INVISIBILE" (ARDITI), at the Crystal Palace, THIS DAY (Saturday), Feb. 27.

MR. CUMMINGS will sing PISAUTI'S admired Song, "HAST THOU NO TEAR FOR ME?" at the Town Hall, Hertford, on Monday Evening next, the 29th inst.

MADAME ALICE MANGOLD begs to announce that she is in Town for the Season. All letters respecting engagements, &c., to be addressed to Mr. H. Jarrett, Musical Agent, at Messrs. Duncan Davison & Co.'s, 244 Regent Street.

MISS JULIA ELTON having recovered from her recent severe illness, will be able to resume her professional engagements, 45 Burton's Crescent, W.C.

MR. DAVID LAMBERT, Vocalist (Bass), late of Her Majesty's Chapel Royal, St. George's. Communications respecting engagements to be addressed to 34 Old Elvet, Durham.

M. WIENIEWSKI will arrive in London about the middle of May for the Season. Letters respecting engagements to be addressed to Chappell & Co., 59 New Bond Street.

SIGNOR and MADAME BADIA, and SIGNOR DI SAMMARINO (the Italian Tenor), have arrived in Town for the Season. Address—5 Oxford Terrace, Hyde Park, W.

HERR JOACHIM will arrive in London on the 21st of May, and remain till the end of June. Messrs. Chappell & Co., New Bond Street, are exclusively empowered to accept engagements in town or country.

HERR CHARLES OBERTHUR begs to inform his Pupils and Friends that he has returned from his recent concert engagements in Holland and Germany. 7 Talbot Terrace, Westbourne Park, W.

### TO ORGAN BUILDERS.

A FIRST-CLASS REED VOICER is offered constant employment at liberal terms. Address to CCC, care of the Proprietor of the Musical Standard, 77 Cheapside, City, E.C.

TO MUSIC-SELLERS & STATIONERS IN TOWN OR COUNTRY.—The Advertiser, aged 23, who has been SIX YEARS in the TRADE, is desirous of obtaining a Situation as COUNTER ASSISTANT. Excellent References. Address, B. A., care of Messrs. Duncan Davison and Co., foreign music warehouse, 244, Regent Street, London.

## NEW SACRED VOCAL MUSIC FOR CHRISTMAS.

Just published, price 3s.

A CHRISTMAS PASTORALE,

## "SLEEP, SLEEP, MY BEAUTIFUL BABE."

The Poetry by the Late FATHER FABER, D.D.

The Music by WILHELM SCHULTHES.

"A new Christmas Pastoral, which is likely to prove doubly welcome to lovers of sacred music, since the words are taken from an unpublished hymn of the late Father Faber. Messrs. Duncan Davison have printed the whole Hymn at full length at the commencement of the piece."—*Weekly Register*.

London: DUNCAN DAVISON &amp; Co., 244 Regent Street, W.

Just Published, Price 3s.

## "PEACEFULLY SLUMBER"

(Cradle Song),

Composed and Dedicated to Miss BANKS, by ALBERTO RANDEGGH.

A Violoncello part to the above, as played by Signor Piatti, is published, price 6d.

London: DUNCAN DAVISON &amp; Co., 244 Regent Street.

## CARLOTTA PATTI.

## "I WOULD HEAR YOU, WARBLER"

(L'Usignuolo—The Nightingale),

Composed by E. MUZIO.

This popular Song, sung at Mr. Alfred Mellon's Concerts and at St. James's Hall by Mlle. Carlotta Patti, with distinguished success, is published, with English and Italian Words (the English Version of the Words by JOHN OXFORD, Esq.), and a Portrait of Carlotta Patti, price 4s., by DUNCAN DAVISON & Co., 244 Regent Street, W.

## W. H. HOLMES'S FOUR SACRED PIECES for the Pianoforte.

"SUNDAY AT HOME;" Introducing "Awake, my soul, and with the sun," O thou that tellest good tidings to Zion," (*Messiah*) "How beautiful are the feet of them that preach the Gospel of Peace," and Evening Hymn, "Glory to Thee my God this night." 3s.

CHRISTMAS;" Introducing "Christians Awake," Pastoral Symphony from the *Messiah* ("The shepherd's playing on their pipes," &c.), Chorus, "For unto us a child is born" (*Messiah*), and "Lo, he comes on clouds descending." 3s.

"NEW YEAR'S EVE;" Introducing "Hark! the vesper hymn is stealing," "Adeste Fideles," and the Sicilian mariner's hymn." 3s.

"EASTER;" Introducing Easter Hymn "Jesus Christ is risen to day," "But thou didst not leave his soul in hell" (*Messiah*), "Hallelujah chorus," Handel. 3s.

DUNCAN DAVISON &amp; Co., 244 Regent Street, W.

Where also may be obtained:—Highland Echo, 3s.; and Selections from the Drawing Room of Compositions, by Eminent Composers:—No. 1. "Inspiration," by E. Wolfe, 1s.; No. 2. "Gaiety," by Handel, 1s.

## SIMS REEVES'S NEW SONGS,

## "THE MESSAGE"

AND

## "GOOD MORROW, LOVE, GOOD MORROW,"

(HETWOOD, 1608).

Composed for him by BLUMENTHAL, sung with distinguished success, and invariably encored, are published, price 3s. each, by Duncan Davison & Co., Regent Street, W.

## MR. WILBYE COOPER'S NEW SONG,

## "GOOD NIGHT! SWEET DREAMS BE THINE."

Composed for him by GEORGE B. ALLEN, sung with great success, and always encored, is published, Price 3s.,

By DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

Just published, price 3s.

## "DI GIOGA INSOLITA,"

ADELINA PATTI'S CELEBRATED WALTZ.

Transcribed for the Pianoforte by

R. ANDREWS.

London: DUNCAN DAVISON &amp; Co., 244 Regent Street, W.

## MISS EMMA HEYWOOD'S NEW SONG,

## "REST THEE, BABE,"

Written and Composed for

MISS EMMA HEYWOOD

BY

CHARLES J. HARGITT.

Price 3s.

London: DUNCAN DAVISON &amp; Co., 244 Regent Street, W.

20th Edition.

## ALICE, WHERE ART THOU?

ASCHER'S Popular Song, "ALICE, WHERE ART THOU?" The twentieth edition of this celebrated song is now ready, and may be obtained of the Publishers, DUNCAN DAVISON & Co., 244 Regent Street, W.

Price 12s.

## THE VOICE AND SINGING

(The formation and Cultivation of the Voice for Singing).

BY ADOLFO FERRARI.

"One of the most scientific and practical musical works that has appeared, is one entitled 'The Formation and Cultivation of the Voice for Singing,' by Adolfo Ferrari."—*English (Natal) News*.

London: DUNCAN DAVISON &amp; Co. 244 Regent Street.

Just published, price 4s.

WILHELM GANZ'S

## "VOGLIANA,"

Mazurka de Concert, pour Piano.

Dediee à son ami Monsieur EDOUARD, DE PARIS,

PAR

WILHELM GANZ.

London: DUNCAN DAVISON &amp; Co., 244 Regent Street, W.

Just published, price 4s.

## "LA COSTANZA,"

Troisième Impromptu pour Piano.

Composé et dédié à

MISS CONSTANCE BEVAN,

Par

WILHELM SCHULTHES.

London: DUNCAN DAVISON &amp; Co., 244 Regent Street, W.

## ADELINA PATTI.

## "LE BAL," Di gioja insolita,

Waltz, sung by Mlle. Adelina Patti with Distinguished Success.

Composed by MAURICE STRAKOSCH.

With French and Italian Words.

Price 3s.

London: DUNCAN DAVISON &amp; Co., 244 Regent Street.

Just Published, price 4s.

## "FROLIC,"

Deuxième Impromptu pour Piano.

Composé et dédié à

MISS ALICE CUBITT,

Par

WILHELM SCHULTHES.

"Difficult, but like all that M. Schultthes has published, it is clear and agreeable in its inventions."—*Athenaeum*.

London: DUNCAN DAVISON &amp; Co., 244 Regent Street.

## MARIE D'ANNETTA'S DANCE MUSIC

Characteristically Illustrated.

"The Lily of the Thames Quadrille," with cornet accompaniment ...	4 0
"What Next Quadrilles" (Robin's Last), with cornet accompaniment ...	4 0
"The Spirit Rapping Polka," dedicated to all spirit-rappers' mediums ...	3 0
"The Llewellyn Waltz," dedicated to Mr. Backwell, B. M. 3rd R. W. M. ...	3 0
"Beautiful Spirit Waltz," dedicated to Mons. Louis Jullien ...	4 0

London: DUNCAN DAVISON &amp; Co., 244 Regent Street, W.

Just Published, Price 2s. 6d.

## "THE VOICE IN THE SHELL."

Ballad written by JAMES BRUTON. Composed by JAMES LEA SUMMERS.

"This plaintive ballad is a very interesting one, and shows it to be the work of a good musician. We have no doubt it will be on every one's piano in a short time, for it is now being sung by Mlle. Parepa, the Queen of Song, whose exquisite rendering of it, the other evening, at St. James's Hall, caused a perfect furor, and a redemand."—*Stratford-on-Avon Herald*.

London: DUNCAN DAVISON &amp; Co. 244 Regent Street, W.

## MISS JULIA ELTON'S NEW SONG,

## "SOFTLY SLEEP, MY PRETTY DARLING."

Arranged from an Indian Melody, (the Ayah's Song, or Indian Lullaby), sung with great success, and invariably encored, is published (for Mezzo-Soprano or Contralto), Price 3s.,

By DUNCAN DAVISON &amp; Co., 244, Regent Street.

PROFESSOR WYLDE'S HILARY LECTURES.  
(GRESHAM COLLEGE.)

At the conclusion of my lectures in Michaelmas term I announced my intention of renewing the subject I had chosen for my discourse on the occasion of my next addressing you. The subject I selected was "Form in Musical Composition." I traced the origin of the forms adopted from the earliest periods of which we have any authentic record, up to the time of the invention of recitative, which dates from the commencement of the seventeenth century. Those forms are the song form, the canon or strict fugue form, the motett form, and the recitative form. Of the last mentioned form, viz., recitative, I gave you several illustrations, one of which was taken from the opera of *Daphne*, composed by Jacopi Peri and Caccini in the year 1600. *Daphne* is considered to be the first attempt at dramatic music in the recitative style, or the first drama set to music and recited or sung to lengthened tones in "Stilo rappresentivo," or recitative. I mentioned also that with the exception of a few bars of symphony, containing something like a melody, no other attempt seems to have been made in opera music of this date to introduce into it the "Song form," or the other forms in general use at the period of which we are speaking. The recitative form was considered to be a discovery, or the resuscitation of an old Greek invention, which was to supersede and set aside all the other forms then in use; for recitative alone (it was argued) could preserve the verse of the poem and permit its being declaimed without injury to the versification.

In order to enable you to compare the early recitative style with that of subsequent periods I gave you illustrations of Gluck's style of recitative; Gluck was born in 1714, and died in 1787. I also gave you illustrations of Rossini's style; Rossini was born in 1792 and is still living. Those illustrations may stand as representative styles of the seventeenth, eighteenth, and nineteenth centuries. I remarked also that while the seventeenth century is memorable in the annals of musical composition for the invention of recitative, no less so is the nineteenth for the introduction of the same form into instrumental music, Beethoven, Spohr, and Mendelssohn having made use of it in several of their instrumental compositions. Now this mode of dividing the period, from the invention of recitative up to the present time, into centuries, will be found useful, as it affords resting-places for observation and the collection of facts to which easy reference can be made. In order to study closely the progress of the art of composition, particularly that section of it, recitative music, of which we are now speaking, a century will be found sufficient length of time to part off and scrutinize with care, in order to track the spoor or footprints of its development. Longer periods of time would comprise too much outline for accurate observation. In the investigation of detail the narrower the sphere the greater is the concentrated action which can be brought to bear on it. In surveying long periods of time, as in looking at large pictures, we are apt to allow our minds to be absorbed by the general outlines and neglect observing that which is equally interesting, the "filling up" or details which occupy the space. It is not long ago that I heard our best writer on the fine arts say, that what we wanted at the present time from our painters was more "accuracy of detail." Now, just this accuracy of detail is what we require in our map or track-picture if we desire to trace the development of recitative music. Its track should be distinct and unbroken; a microscope should unveil its merits, not discover its flaws. I purpose, therefore, during these lectures in Hilary term, taking the seventeenth century as the boundary of my map or track picture and tracing on it the progress of the recitative style—tracing, microscopically, as it were, its development, the changes to which it has been subjected, and the use to which it was applied during a period of 100 years, commencing from its invention in the year 1600. This embraces an age of which we, as Englishmen, have a just right to feel proud—an age in which our great national composer, Purcell, lived and died.

During the whole of this period no foreign composers wrote in the recitative opera style (if we except the naturalized Frenchman, but by birth Florentine composer, Lulli), who at all approached our own countryman. Ransack the whole list of composers of the period which I have chosen for examination, no German, French, or Italian composer can be found who excelled or equalled the Englishman, Purcell, in this branch of theatre. They might, with few exceptions, all be catalogued (according to Thomas Carlyle's mode) as so many "Mr. Dry-as-dusts." There were innumerable composers of opera music in the century in which Purcell lived, but the majority of their works are interesting to us only as showing the progress of musical thought during that period. To the works of Purcell, therefore, we must refer if we desire to find signs of progress, or if we desire to find any rays of genius diffused over the recitative and opera style in the seventeenth century.

Having previously given illustrations of the first opera on record, which consisted entirely of recitative composed by Peri and Caccini,

I will now select an illustration from a contemporary composer, Monteverde. His operas consist, like those of Peri and Caccini, entirely of recitative; they contain no other form of music, and the recitatives are no better or worse than those found in Peri and Caccini's *Daphne*.

(Illustrations from Monteverde's opera of *Orfeo*, produced at Padua.)

We will now pass over seven years of this century, to the year 1607; seven years after the invention of recitative, for in this year we have record of a new mode of using the recitative form. It is recorded that secular dramas were performed in Rome, during the time of the Carnival, which did not consist entirely of recitative, and differed also from the masques or dramas with music hitherto given. The "song form" was blended with the recitative; the dialogue, it is supposed, was declaimed to recitative; and the verses set to music in a form approaching the "song form." This rendered opera and recitative music no longer synonymous terms. Recitative, in the short space of seven years after its invention, became limited in use for dramatic purposes; it found its level, its proper position, in opera; it became a most useful adjunctive form of composition, but was dethroned from the place of supremacy to which it had been elevated, and the purpose of its invention, if not ignored, was to a certain degree nullified or lost sight of. How must Jacopi Peri and Caccini have wept over what they considered a desecration of the "Stilo rappresentivo!" Their idol of form for opera music, before which all others were to bend, was rudely seized by their contemporaries, and employed in a very limited way to what they intended it should be. If it were still the Alpha and Omega of opera it was so in the most restricted sense; it was not its body; it was neither the head nor feet of the structure, but its outward covering, the bandages and ligaments which united its different parts.

After hearing the illustrations of early recitative music no one in these days can wonder at the change of use to which it was subjected, nor of its quick subsidence to its proper level. When we come to Lulli and Purcell's recitatives, admiration of that form of music is legitimate and well founded, but the early recitatives are far less interesting than the music in other forms, by writers of the same period. The enthusiasm of the populace at Rome in 1607 at the representations of opera in this mixed form of composition was very great, and is easily accounted for by the attempt to introduce something like melody into the performances. The mode of representation was very singular, for opera instead of being performed in an appropriate building was represented on a moveable stage in an ambulatory cart. It enjoyed neither the advantages of scenic effects, nor appropriate *mise-en-scène* for the various characters; there were neither ballet nor pyrotechnic displays. Della Vede, an historian of the period, says: "The number of the dramatic persons was limited by the size of the cart. It generally held five singers, and these," he says, "afforded sufficient variety, for in addition to the dialogue of single voices, sometimes two or three, and at last all the five, sang together, which," he goes on to say, "had an admirable effect." Della Vede adds: "The music of the opera, though dramatic, was not in simple recitative, which would have been tiresome, but ornamented with beautiful passages and movements in *measure*, without deviating, however, from the true theatrical style, and the music being so varied, the populace were never tired of listening; they followed the cart to ten or twelve different places where it rested, and never quitted it till midnight." This narrative, says a musical historian, seems to furnish us with a curious circumstance in the history of opera, which is that the dramatic work in Rome, like the first tragedy in ancient Greece, was exhibited in a cart. It has been imagined by the learned that recitative in modern opera is a revival of that species of melody in which ancient dramas were sung, and here the moveable stage on which it was performed, like that used by Thespis at Athens, furnishes another semblance.

Proofs of the limited use of recitative in opera music are very abundant when we come to the time of Cavalli, who began to write in the year 1637, and produced an opera, called *Erismena*, in 1655. There are several airs in this opera written in something like "the song form," having a second part which constantly returns to the first phrase of which they are composed, in order to form a coda, or ending. These arias are, for the most part, written in slow minuet time, or rather in Saraband measure of three minims in a bar. Cavalli also tried to express by musical sounds the meaning of single words and separate phrases in the Drama, instead of the general sentiment and spirit of the verse. In the first act of *Erismena* he has endeavoured to convey to the hearer the effect which would be produced by the revolution of a wheel. His descriptive music, however, is very unimaginative. Cesti was also a composer about the time of Cavalli; in 1649, he wrote his opera, *Orontea*, for the theatre at Venice. I purpose giving you illustrations from the operas of these two composers. (Illustrations.)

There is frequent mention made of recitative music by literary writers in England of this period, 1640, but I can find no music which can be properly so designated.



Stilo recitativo, and opera, were (as I have explained) synonymous terms when used by Jacopi Peri and his immediate contemporaries, and I find in England that opera and a play with music were also synonymous terms, so that the expression "stilo recitativo," by a curious confusion of words, became used for a drama with music. Sir William Davenant, in 1656, gave performances called, "Entertainments of Declamation," and "Music after the Manner of the Ancients." These performances commenced thus: "After a flourish of music, the curtains were drawn, and the Prologue entered, who spoke in English verse, and talked of the entertainment being an opera (but not a line of the prologue was set to music, either in recitative or air). The prologue being finished, the curtains were again closed and a concert of instrumental music was heard intended to be descriptive of the sullen disposition of one of the persons who was about to appear, viz., Diogenes; for the curtains were suddenly opened, and in two gilded rostrs appeared Diogenes, the cynic, and Aristophanes, the poet; these declaimed for and against public entertainments by moral representations." Then in two prose orations that were spoken (not sung), public exhibitions were censured and defended in the style of the celebrated philosopher and comic writer. Operas are, indeed, frequently mentioned and described, as when Diogenes, alluding to the splendid manner in which they were then exhibited in Italy, is made to say, "Poetry is the subtle engine by which the wonderful body of the opera must move;" and cynically addressing the Athenians, says, "I wish, Athenians, you were all poets: for then, if you should meet, and with the pleasant vapors of Lesbian wine, fall into profound sleep, and concur in a long dream, you would every morning enamel your houses, tile them with gold, and pave them with aggrs!" When the cynic had finished his declamation, a concert of music again commenced, intended to be descriptive of the pleasant disposition of Aristophanes, who answered Diogenes, and defended operas, their poetry, music and decoration, with considerable wit and argument, after which the company was entertained by instrumental and vocal music, and with a song. This being ended, a concert of instrumental music, after the French style, commenced; the curtains were reopened, and in the rostrs, instead of Diogenes and Aristophanes, appeared sitting a Parisian and a Londoner, in the livery robes of both cities, who disputed concerning the pre-eminence of Paris and London.

Now, in neither the Parisian or Londoner's harangues is the word opera mentioned. It had evidently not found its way into either capital. Pope, there is no doubt, was in error in applying the term opera to certain entertainments to which he referred. *The Siege of Rhodes*, by Sir William Davenant, was, he says, the first opera sung in England. Pope (it is said) trusted to an account of the English dramatic poets, written by Langbaine, in which it is stated that Sir William Davenant's plays were acted in Stilo recitativo.

(To be Continued.)

#### FELIX MENDELSSOHN BARTHOLDY.\*

Letters from an artist to his relations and friends are, of course, not a subject for criticism in the usual acceptance of the word, as are the letters or correspondence of scholars, poets or authors. Yet despite of this it appears not inappropriate to cull from them whatever they contain of biographical value, and whatever may serve as a contribution to the history of art and artists, as well as to present the reader with the portrait, compressed within narrow limits, of an artist who regarded his art as a sacred trust, since there exists no regular biography of him.

The *Reisebriefe* were, it is true, highly valuable for the warm and animated picture they uncovered to us of the youth and aims of the aspiring musician, but the new, and far thicker, volume, lying before us, cannot fail to captivate public attention still more, because it shows the reader the whole man up to the end of his existence, and, at the most decisive moments, throws bright flashes of light on his life, his train of thought and his course of action. Now-a-days, such disclosures are the more worthy of notice, because we so frequently miss in artists purity of inward nature and of thought, its result, through every artistic effort and in every position of life.

The volume before us does not contain all the letters written by Mendelssohn, but only a selection, including such as there could not possibly be any reason for not publishing. Whether, in this particular, rather too painful an amount of caution has not been exercised, is a point we cannot decide, but, in the interest of art, we must deplore the fact that, especially where Mendelssohn's rela-

tions with some of the most eminent of his art-contemporaries are concerned, there are, evidently, some gaps in the letters, and that, too, precisely where the interest is probably the greatest. A large number of Mendelssohn's letters selected by the editors are addressed to members of his family:—4 to his father, 19 to his mother, 5 "to his family," or parents, 13 to his sister, Fanny Hensel, 9 to his other sister, Rebecka Dirichlet, 22 to his brother Paul, 1 to his brother-in-law, Dirichlet, and 2 to his nephew, Sebastian Hensel; others are addressed to fellow-artists:—7 to Moscheles, 4 to F. Hiller, 3 to F. David, 2 to Gade, and 1 each to Carl Eckert, J. Stern, Verhulst, Emil Naumann, Spohr, J. Rietz, F. Hauser, Professor Dehn, and some person unknown; and, in addition to these (to cite only the most important) 5 to the Rev. Herr Bauer, in Belzig; 10 to the Rev. Herr Schubring, in Dessau; 8 to Carl Klingemann, in London; 4 to Herr C. Schleinitz, the advocate, in Leipzig; 5 to Simrock, in Bonn; 2 to the King of Prussia; 4 to high Berlin officials, etc. Finally, we have also a "Memorial concerning a School of Music to be founded in Berlin;" a letter to the committee of the Musical Festival of the Lower Rhine; one to the Council of the city of Leipzig; some letters necessary for the clear comprehension of his own, from his father; Herren von Bunsen; Eichhorn, the Minister; and Herr Müller, the Privy-Councillor; and a report from Herr von Massow, acting member of the Privy Council, to the King of Prussia. The reader will perceive, merely from this list, the varied nature of the relations which constitute the foundation of the biographical and artistic interest distinguishing the book.

Instead of following the letters in the chronological order in which they are arranged, we prefer classifying the exceedingly rich store of materials at our command, beginning with the purely biographical element, relating to Mendelssohn the man; we propose then to consider him in his artistic character, and to direct attention to what was most essential to the production of his works and to his artistic development; and lastly, to paint him in his relations with certain other artists, or, in special cases, to allow him to speak for himself.

Though the *Reisebriefe* already afforded us the most touching insight into Mendelssohn's pure disposition, and into the warm and affectionate relations existing between him and those belonging to him, the letters now published cannot fail to place this in even a still stronger light, since they pourtray the relations between him and his brothers and sisters in later years, doing so with especial and touching force when death calls away a member of his family, as was the case first with his father, then with his mother, and, lastly, with his sister, Fanny Hensel. It is one thing to keep up relations of love and friendship for a time, but it is another to continue true to the end and always remain the same. In this particularly the resemblance to Mozart must strike everyone; in both cases do we find brotherly attachment, and obedience to the parental will, though, it is true that the parents, on their side, understood how, by a wise education and comprehensive course of instruction, to implant and retain in their son's breast a feeling of respect for their authority. To judge by the only letter which the editors have selected of his, Mendelssohn's father appears to have been a man of most lively and intelligent mind, and who, though he did not receive a special musical education, possessed, as a rule, an excellent judgment, despite his sometimes following too precipitately his first impressions. "I am frequently quite unable to understand," his son says in a letter to him, "how it is possible to possess so exact a judgment in music, without being a regular musician, and if I could say as clearly and as lucidly as you can, whenever you speak upon the subject, what I certainly feel, I should never more in all my life be confused in what I had to express." Concerning his father's death, he writes to Schubring: "You already, no doubt, know what a heavy blow has been given to the happiness of myself and all related to me! It is the greatest misfortune which could occur to me, and an ordeal which I must either go through, or to which I must succumb. I now say this to myself after a lapse of three weeks, without the first sharp grief of the first few days, but I feel it all the more surely; a new life must begin for me, or everything must come to an end—the old life is now cut off."

No letter is given us from the mother to the son. It is, therefore, more difficult for us to form a clear picture of her. But many passages in letters written by Mendelssohn to her are

\* Letters from the Year 1833 to 1847. Edited by Paul Mendelssohn Bartholdy, Berlin, and Dr. Carl Mendelssohn Bartholdy, Heidelberg. With a Catalogue of all his musical Compositions.

sufficiently characteristic, and bear evidence both of her motherly care and of her excellent education. Thus, for instance, he writes from Düsseldorf: "At last, I am able to thank you for your kind letters; you know how very much you delight me by writing, but I trust that the act of writing does not tire you, for your writing is as small, and plain, and classical at the end of the letter as it is in the first line, and always;—therefore, I beg of you to let me enjoy this pleasure very often; believe me when I say I am grateful for it." Despite all his filial obedience, however, the style of his letters to his parents is perfectly free; nor is it deficient in student-like expressions and pithy remarks.—After his mother's death (1842), Mendelssohn writes to his brother: "That we are all in good health here, and living on, sorrowfully, as best we may, considering the happiness which once was ours, I wrote to tell you the day after my arrival here—But you had heard nothing of it, and even in this trifle there is again perceptible a fact which will become more perceptible day by day, more profound and more palpable: we now want that point of union, where we could still feel as children. Though we were no longer so in years, we still might be so in feeling \* \* \* but we are children no longer, and have enjoyed the pleasure of knowing what it was to be so. It is now past.—At such a time, one lays hold of material objects, as in a dark room, when trying to find the way—from one hour to the other."

In the letters to his sisters Mendelssohn gives full scope principally to his good humour; one comical idea follows another, and seems generally intended to produce a joyous frame of mind. Of course, there is a great deal, also, about music, and Fanny Hensel is the confidant of his musical heart.\*

His brother Paul is Mendelssohn's true councillor and factotum, when a weighty decision is to be taken, or more gentle commissions to be executed. The very excellent intelligence, despite not, perhaps, unimportant differences in disposition and temperament, which reigned between them, appears to have been clouded scarcely for a few moments. In a word we see the pleasing picture of domestic life—calculated, above all, to maintain affectionate warmth of feeling. There is, no doubt, some good reason why the editors have kept back all that relates to Mendelssohn's engagement and marriage, but that they have done so is, nevertheless, to be regretted.† It is well-known, however, that Mendelssohn's marriage was a happy one, as several passages in his correspondence sufficiently testify.

We will now allow the artist's life, from the moment the letters begin (in the spring of 1833), to glide before our eyes. He is twenty-four years of age and on the point of obtaining a permanent appointment (as director of the Singakademie) in Berlin; but nothing came of it. "Since I have been at work again," he writes, to Bauer, "I cannot tell you how contented I have been." His uncertainty, doubt, and wavering, appear to him in the light of an illness. "I am now, however, cured, and, when you think of me, picture me to yourself as a joyous musician, who does a great deal, intends to do a great deal more, and would like to do everything." It was certainly a good thing for him that the affair with the Singakademie came to nothing, for it is very clear from his letters that the state of art and society in Berlin at that period were not at all to his taste. "X was of opinion that a great deal was owing to myself, because I wanted men to be exactly what I pictured them, and was too much of a partisan for and against. But it is precisely this party-spirit which I miss here. I hear plenty of opinions; but where warmth is wanting the right opinion is, also, wanting; warmth may, where it exists, lead us often into error, but that is sometimes a benefit . . . ." (p. 1). That these views concerning Berlin were not transient, and caused, for instance, by irritation, unsuccessful endeavours, and so on, is fully proved in subsequent letters. Thus, five years later, he writes to Ferdinand Hiller. . . . (p. 171): "All matters here connected with music are connected with

the sand, the position, and the official world, and though one may very well be pleased with isolated individuals it is impossible to be very friendly with any." And a few years later he writes to Paul (p. 221): "Things do not go on in a satisfactory manner, and what strikes me as the most disagreeable point in the matter is: that this is so generally felt by the better sort; that all those belonging to the place are so unanimous about it; and yet that out of this general feeling there can arise no change for what is good and fresh." There is another passage, too, worth quoting here. Mendelssohn writes from Berlin in 1841 (p. 303) to Verkenius: "In my former letter I promised to give you a few details concerning the state of musical matters here, as far as I am acquainted with it. Unfortunately, I have little of a pleasing nature to tell. As everywhere else, it may be the different managing bodies who are responsible for this, but these spring, more or less, from the public, and thus I cannot, so to speak, make the distinction, which comes so glibly to the Berliners, who abuse all managing bodies, musical or otherwise, and yet are contented to see things remain as they have been. The whole train of feeling of musicians, as well as of *tiletanti* is directed too little to practical purposes; their principal reason for having music is really to be enabled to talk about it afterwards and previously, and thus the talk is better and more sensible, but the music more defective than in most other places in Germany."

Mendelssohn accepts, therefore, the invitation to direct the Musical Festival, in the autumn of 1833, at Düsseldorf, and then to act there as conductor of the Church Music and Vocal Associations. The theatre, too, which he subsequently managed there with Immermann, is being pushed forward. But his mind is mostly busied with composition, and he is delighted at his success; he settled, properly speaking, at Düsseldorf, in order to be enabled to devote himself quietly to composition for himself. "The country and the people (p. 7) please me very greatly, and now *St. Paul* is to come in the winter. My new symphony, too (A major), I produced in England, and people took a pleasure in it, and now the *Hebriden* will be printed, and then the Symphony. All this is cheerful, but I think the really good things are still to come, and I hope that such is the case." But the church and the theatre gave him more to do than he had thought they would, and he endeavoured gradually to free himself from them more and more. His letters about theatrical matters are, however, none the less diverting on this account, though we cannot stop to dwell upon them. In January, 1835, he is at last requested to conduct the Leipsic Gewandhaus Concerts. His correspondence with Herr C. Schleinitz affords a remarkable instance of conscientiousness on his part: "I should not like to enter upon an office from which I should have to thrust some one else who held it before; in the first place, I look upon such a course as wrong, and then music can only be injured by such strife." The affair came off. On the 6th October, 1835, Mendelssohn writes from Leipsic to his "family:" "The day before yesterday evening, then, my Leipsic musical directorship began. I cannot tell you how contented I am with this beginning, and with all that my position promises to be. It is a quiet and regular business position; one perceives that the Institution has already existed fifty-six years, and the people, too, seem very well-disposed and friendly towards me and my music. The orchestra is very good; thoroughly musical, but I think it will become still better in six months, for the love and attention with which the people receive and instantly follow my remarks is something which, at the two rehearsals we have held up to the present time, quite touched me; there was always a difference, as though it was another orchestra playing." And in January, 1836, he writes: "During the entire winter I have not had a single disagreeable day, scarcely an angry word from my position, but a great deal of satisfaction and enjoyment." For this, he, on his side, showed his gratitude to the orchestra, by exerting himself zealously to get the salaries augmented, as his communication to the Council of Leipsic shows.

(To be continued.)

\* It will not be out of place to take this opportunity of remarking that, in the catalogue of Mendelssohn's works, which is drawn up by J. Rietz, and forms part of the book, the share which this sister took in the composition of songs by Mendelssohn is most decisively restricted by the statement that six songs,—which are named,—with words, were composed by Fanny; they belong to the earliest "Op." No.'s (8 and 9).

† We have just ascertained that Mendelssohn's wife burnt all his letters to prevent them from falling into the hands of strangers.

BREMEN.—On the 29th ult., a new oratorio entitled *Gideon* was successfully performed, under the direction of Herr Engel, the composer, Herr Ludwig Meinardus, of Glogau, being present. Herr Meinardus has composed, also, two other oratorios, *Petrus* and *Solomon*, and, according to report, will shortly produce an original opera of his own.

WEIMAR.—Herr Ferdinand Hiller's opera of *Die Katakomben* was successfully produced upon the 7th inst.

## MUTTONIANA.

The letter of Mr. Peter Glass is inadmissible; the resolution of "A Pretty Polyglot" is inadvisable; the suggestion of "One who never saw Rossini" is impracticable. The paper of Mr. Duffman Short will be inspected. Mr. Otto Beard's poem is as unrhythmic as it is prolix: nevertheless, if he will allow it to be reduced considerably, Mr. Ap'M. may undertake to reduce it considerably—though not to insert it in the *M. W.*

MR. AP'MUTTON.—SIR,—Which is the best, most complete, as well as correct biography of J. Haydn? Please let me know, and you will oblige—Yours, J. B.

There is no "best, most complete, as well as correct" biography of Haydn extant. Herr Otto Jahn (Mozart's most distinguished biographer) is, however, said to be preparing one. It is to be wished the report may be exact, and that this labor will not arrest the progress of the great work on Beethoven with which Herr Jahn hopes to crown his labors in the direction of music. Meanwhile, perhaps, "J. B." may like to know something about the Italian *Haydine* of Carpani; and also something about L. A. C. Bombet; and also something about a controversy, which, at one period, made a good deal of noise. Mr. Ap'Mutton is, happily, able to enlighten him on these points. Few amateurs are (un)aware that Haydn drew up a catalogue of his own works (upwards of 800 of all sorts and sizes!), which he presented to one Carpani, for a book of "Memoirs," about to be undertaken by that Lombard. Well, about Carpani (&c.), Mr. Ap'Mutton has found, among his innumerable papers, the subjoined:—

"Joseph Carpani, a literary man as well as musician, was born at Milan, in 1752. He afterwards resided at Vienna, where, for the amusement of the court, he translated several German lyric poems into his native tongue, and particularly distinguished himself, in 1799, by the skill with which he adapted Italian words to Haydn's oratorio, the *Creation*. Having been personally acquainted with that composer, Carpani published a volume of very judicious biographical letters respecting him, which was dedicated to the Conservatory of Music at Milan, and printed at that town in 1812. Louis Alexander Cæsar Bombet made a translation of them, which he published as his own work, and which Didot printed under that impression. Bombet made some changes in the text: and stated that, being at Vienna in 1808, he wrote these letters to a friend at Paris, and that he decided on publishing them collectively, because several copies were already in circulation, and appeared to be acceptable to the public. But, in the changes which he made in the text, he reasoned like a man little acquainted with music, and was often mistaken respecting facts. Joseph Carpani exclaimed loudly against the plagiarism, in a pamphlet printed at Vienna (1815), and supported his assertions by a testimonial from Salieri, Weigl, Frieber, Grissinger, and Mlle. de Kurzbek, stating that they had never seen or known Louis Alexander Cæsar Bombet; that they had never given him any information, although he affirmed in several parts of his book that they had; and that they had only made their communications to Joseph Carpani, whom they acknowledged as the real author of the Letters respecting the Life of Haydn, published at Milan, under the title of *Haydine*. This testimonial, as well as the autograph MS. of Carpani, was deposited with Salieri, first *Maitre de Chapelle Imperiale*, at Vienna. All the journals of Italy, and amongst others the *Notizie del Mondo* of Venice—September 3, 1815—as well as several of the French journals, noticed the pamphlet by Carpani. The *Journal de Paris*, however, (Sep. 1816) inserted an answer from the brother of M. Bombet's, which at least rendered justice to that publicist as an author of talent and vivacity."

Carpani was the author of a song set to music by many composers, and best of all by Beethoven, entitled "In questa tomba oscura."

The following communication—under the heading of "*Herr Engel to be let*"—has reached the quarters of Mr. Ap'M.:—

SIR,—Will you do me the favour to deliver me at once from an army of congratulators, very kind but very gratuitous, who pour over my poor self congratulations on my (passed or coming) marriage, which some unknown genius has been pleased to invent. With the most unlimited thanks to all these gentlemen and ladies, I beg to declare that *I am not married*; that, *I am not going to be married*; but that *I am still to be let*, for seven, fourteen, or twenty-one years, according to the lease the Lord will be pleased to grant me. LOUIS ENGEL.

It appears, then, that Herr Engel *y pense*. Meanwhile, the original draft of his interesting epistle has been confided to Mrs. and the Misses Ap'Mutton, all three of whom (the latter, of course) are marriageable (though without "expectations").

SIR,—Judging by your name that you are of Welsh origin, and may possibly know something of field sports, I should be obliged if

you would kindly explain how it is that the librettist of Mr. Macfarren's new opera, *She Stoops to Conquer*, can account for the following lines in the "Song of the Fox,"

"Till one frosty morn in the fall of the year,  
The hounds on the scent and the fox on the ear," &c.

I always thought that—

"A southerly wind and a cloudy sky  
Proclaim a hunting morning;"

and have been taught to believe that hunting was impracticable in frosty weather. What, too, signifies "the fox on the ear?" Again, in the chorus of cricketers (who, by the way, have chosen a singular spot for their game, the village sign post standing midway between the wickets, and a stream of water close by, while the villagers surround the players), what signifies:—

"Watch the ball—there's a hit—run, run,  
Run again—that is bravely done,  
Score a hundred; now strike once more;  
There's another"—?

Pretty good playing that—two hundred in two hits! And what does the Squire mean by

"Then again my father's hall  
Will beam with all its wonted fire"—?

Had coals been dear? And what—but stay, I must not go on, or I shall occupy too much of your space. G. T. TABLE.

Mr. Table is considerate in breaking off, seeing that his questions are one and all unanswerable. Poets are, for the most part, "full of frenzy, signifying"—anything they please; and the lyrical remodeller of Goldsmith's comedy has long been recognised as one of the finest frenzied and most self-signifying of the race.

ELEGIA SIGNORA.—Un po tardi veramente, ma non al certo importuno vengo, da voi, col mio Giornale, LO SCORTICHINO. Mille castelli in aria, mille fole, e che so io, anderete per fermo ruminando nel pensiero al suo comparirvi d'innanzi. Signora, spieghiamoci chiaro, io non vengo da voi con i ferri da *Scortichino*, ma ben si con po di carta, con un compendio un po laconico, se volete, ma veritiero! Scorticare, e togliere altrui la lana, generosamente lo lascia a più gentile mestiere. Egli non serba per se che la penna, che moltiplicata per quaranta, quanti sono i suoi azionisti *Scortichini*; si mette di tutto cuore al servizio di quei bravi artisti che lo volessero accogliere nel numero de' loro amici. Unitelo agli altri, e ve ne troverete contenta. Sicuro delle vostre grazie, credetemi,

Si è ricevuto dalla Sig. Tietjens la somma di lire 12 per un annato di associazione.  
Oggi, 1 Feb., 64.

PIETRO CATTI.

Vos: de il Direttore  
PIETRO CATTI.

The above interesting document was presented to Mlle. Tietjens immediately on her arrival at Naples. The reader will apprehend by the receipt, signed "Pietro Catti," that it produced its effect. LO SCORTICHINO (which may be freely translated *The Skinner*) is, Mr. Ap'M. has been informed, only published occasionally—that is, when any new troop of artists is about to appear. Pietro Catti then appears also, with a copy; and, on receiving the *quid*, disappears with his copy—which, *mutatis nominibus*, serves for the next fresh troop. The same articles have thus been applied to numberless singers. There are, also, be it understood, another series of articles (*Scortichini*), for such artists as withhold the *quid*.

CUMMINGS V. REEVES.—Q.—Who said Cummings was better than Reeves in *Israel*? A.—The Friend of Reeves! Q.—Why the friend? A.—Because it was't "The Enemy said." F. L. EDGE.

The foregoing poor attempt at a joke was sent, by hand, to Mr. Ap'Mutton's quarters. Mr. Edge would not be admitted (even upon application) as one of the *Punch* staff of jokers.

SINGULAR COINCIDENCE.—SIR,—Receding homewards, after the delivery of my last impression (the one previous having miscarried), I became aware of a singular coincidence—no less than the conversion of steam into snow, which attacked my occupant in a manner less ceremonious than humid. I need hardly say that the questionable steam proceeded from the engine. I was travelling by railway (in the same compartment with Mr. T. Table). Yours, ABEL GROGG.

P.S.—I trust Admiral Fitzroy is not a reader of *Muttoniana*.

Mr. Grogg should have forwarded his communication to a more purely scientific, if less comprehensively diverting quarter.—O. AP' M.

FULL PARTICULARS OF THIS DREADFUL MURDER.—A scene of bloodshed of the deepest dye has been committed in this Neighbourhood which has caused a painful and alarming sensation among all classes in this place, in consequence of its being committed by an individual that is



well-known to most of the inhabitants who are going in great numbers to the fatal spot where the unfortunate and ill-fated victim has met with this melancholy and dreadful end. On the news arriving at our office, we at once despatched our reporter to the spot, and on his arrival he found the place surrounded by men, women, and children, gathered around where the vital spark had fled, which was never to be regained on the face of this earth. Deep was the conversation among the accumulated persons, as to how a fellow-creature could be guilty of committing such a revolting and diabolical act upon one, who, it appears, was much respected in this neighbourhood. The reporter states that on the police authorities arriving at the place, they had some difficulty in preserving order, but after a short elapse of time, this was accomplished. They then proceeded to the fatal spot where the lifeless corpse lay, and took possession of the same, which presented one of the most awful spectacles that has been witnessed for many years. What could have been the motive for such a cold-blooded and wanton murder being committed, we are at a loss to conceive; without it was in consequence of some disagreement having taken place between the unfortunate victims and their assailants, and then ending in the depriving their fellow-creatures of life, which we are forbidden, according to the commandments, to take away; but this seems to be entirely violated in many instances by our dissipated and irregular habits which tends to the committal of such serious things, and through disobeying the Scriptural advice, brings the degraded creatures to an untimely end. According to the Scripture, "He that sheddeth man's blood, by man shall his blood be shed" which we entirely agree with in these instances, and fully acknowledge the just sentence that is often obliged to be carried into effect; and certainly must say that were it not for the rigidity of those laws, many of us would not be able to proceed on our journey at heart. So, therefore, we are in duty bound to call upon those laws being fully acted up to, for it is our opinion that those crimes are very seldom committed, without there is some disregard or ill-feeling towards their unfortunate victims, and thereby end their days in a dreadful manner. The unfortunate persons being so well known and so much respected, every one feels anxious to know all particulars, and it is the constant enquiry amongst them to know if there is any one apprehended for the murder, or is there anything more known as to lead to the suspicion who it has been committed by, all being very desirous to hear of the perpetrators of this diabolical and horrid deed. We feel much for the family, who are thrown into the greatest affliction through this dreadful circumstance, and which has cast a gloom over the circle of friends in which they moved. As a member of society, there will be no one that we know of who will be more missed; one, who was often known to relieve the wants of his fellow-creatures, as far as circumstances would permit, and whose society was courted by all. As members of the family to which they belonged, none will be more deeply regretted, but those who are now remaining will feel the loss and deplore the lamentable death of their respected and worthy friends.—Just as we are going to press, we have received information from our reporter, that something has been elicited from a party that has thrown a light on the subject, and which has led to the apprehension of one of the principle offenders.

Unless the above was meant as a hoax, Mr. Ap'M. is at a loss to apprehend with what motive it was forwarded to his quarters, or what person or persons has or have been murdered. If not as a hoax he is equally at a loss, though he has an abstract reverence for copy.

King and Beard, Feb. 27.

OWAIN AP'MUTTON.

LIVERPOOL.—(From our own correspondent.)—An adaptation by Mr. Boucicault of *Les Pauvres de Paris*, under the title of *The Poor of Liverpool*, is now drawing crowded houses to the Amphitheatre. The "great sensation" scene is a house on fire, which is wonderfully well managed. The principal characters are sustained by Mr. J. C. Cowper and Miss Milly Palmer—the latter, more especially, being highly eulogised for the grace and pathos of her acting. Mr. Burnand has been down to Liverpool, where his burlesque of *IXION* has been produced in splendid style at the Prince of Wales Theatre. Mr. Felix Rogers and Miss Jenny Willmore sustain their original characters, and Mr. Lionel Brough (one of the four brothers of that name) having forsaken literature for the stage, has made a successful debut as Jupiter in Mr. Burnand's *chef d'œuvre*.

MR. R. HOFFMANN has been playing with great success in New York at Noble's. A concert was given with Madame Charlotte Varian and Mr. George Simpson (vocalists), Mr. Henry Appy (violinist), and Mr. Hoffman (pianist). Mr. Hoffman is the son of Mr. R. Andrews, of Manchester. He played, among other pieces, a new *fantasia* of his own composition, entitled "Oiseaux de Printemps," which met with brilliant success.

## OPERA IN THE UNITED STATES.

(From our own Correspondent.)

NEW YORK, Feb. 5, 1864.

We are, at present, enjoying an unusual copiousness of operatic display, three opera companies, Italian, German, and English, vying with each other for the patronage of the musical public.

*Imprimis.* The Italian Opera, Max Maretzek is conductor, lessee, and manager. His prima donnas are Medori, large, stout, passionate, full-voiced, and high tragic; and Miss Clara Kellogg, delicate, graceful, finished and correct. The younger lady has never sung out of this country, has never even travelled abroad, but possesses sufficient originality and ability to intelligently perform characters new to her. The greatest success she has achieved is in *Faust*, as Marguerite, surpassing any other vocalist, excepting Tietjens, that I have heard. In both action and vocalization it is a most exquisite and beautiful delineation. The opera, by the way, notwithstanding its lack of salient melody, has vastly pleased the New York public, and may be set down as one of the most notable successes since *Il Trovatore*. It is well sung and well mounted, and in this respect is rivalled by Petrella's *Ione*, in which, the tenor, Mazzolini, has had a most signal triumph. The baritone of the company, Bellini by name, is a noble-looking fellow with a noble voice. Biachi, the bass, is young and an accomplished musician, singing Rossini's music with unusual flexibility. Miss Sulzer is the *contralto*—good in some things, dull in others. The season has just begun, and, as yet, only *Ione*—(don't print it "Jones")—*Il Trovatore*, the *Due Foscari*, *Faust*, and *Martha*, have been given. Peculiarly the season promises well, as New York has never seen a gayer winter, or contained more wealthy people than at present.

The German opera troupe has for its prima donna Madame Johannsen, a careful conscientious artist who came hither from Hamburg five or six years ago, and has lived in this country ever since. The new importations from Europe are Frederici, a fair prima donna; Cannissa, a lively second; Hableman and Himmel, tenors; and Hermans, a bass, who, in a few weeks, has won a wide popularity. The *répertoire* of the company, which is conducted and managed by Carl Anschutz, a most able and enthusiastic musician, includes *Fidelio*, *Zauberflöte*, *La Dame Blanche*, *Jessonda*, *Faust*, *Martha*, and *Indra*, Nicolai's *Merry Wives of Windsor*, and several other operas. The company is, at present, playing at Philadelphia.

The English Opera Company, which has been subsisting for some two months on *Maritana* and *The Bohemian Girl*, is composed of a motley but very pleasant crew. The prima donna, Madame Borchard, is a lady of French birth and English education, who sings artistically but is not endowed with youth or beauty. The tenor, Mr. Castle, was a few years ago a negro minstrel, and his admirable voice attracting the attention of some good teachers he received lessons, and abandoning the minstrelsy for a higher grade of concerts, made his debut in English opera at the Park Theatre, Brooklyn. The baritone, S. C. Campbell, has a noble voice, but is a stiff actor. He also was, till lately, a negro minstrel, and was noted for a peculiar *falsetto*, the use of which was endangering his really fine organ, when he was induced by friends to abandon this injudicious habit, and to leave burnt cork for sock and buskin. The *contralto* is Miss Myers, a young lady who has been considered a prodigy, her speciality being the public reading of poetry. She makes a very promising opera singer.

Out West—alternating between Chicago, St. Louis, and other cities—is an Italian opera troop, managed by M. Grau, with Vera-Lorini, lately from Milan, as prima donna, Mile. Cordier, a pretty French girl (the original representative of "Dinorah," in this city) taking the leading parts in lighter operas. Stefani is the tenor, Morensi, a New York girl, the *contralto*, and Morelli-Ponti the bass. The company is reported as doing well; and one Signor Garibaldi, a good bass, who has been settled here as a painter, has lately joined it, as well as Carl Formes; so they have basses enough.

In Havana the Larini-Barratini company is at the Tacón Theatre, with Madame Virginia Lorini as prima donna, Cairoli as seconda donna, Sbriglia and Errani tenors, and Susini, bass.

A Miss Lisa Harris, who has been for some years studying for the operatic stage, is expected soon to make her debut in Maretzek's company. She is a Jewess, and a native of this city.

This *résumé* will give your readers the impression that operatic business in America is active enough, notwithstanding the war; and that impression will be correct. Never before have there been so many artists of all kinds employed in this country as at present. Concerts are so numerous that halls are all engaged far a head; and even the churches are sometimes thrown open for musical entertainments.

TROVATORE.

PESSARO.—Sig. Pacini has been selected to compose the Cantata to be performed at the inauguration of the statue of Rossini, on the 29th inst.

## MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

## THE ONE HUNDRED AND FORTY-FIFTH CONCERT.

MONDAY EVENING, FEBRUARY 23, 1864.

## PART I.

QUINTET, in A, Op. 18, for two Violins, two Violas and Violoncello *Mendelssohn.*  
MM. VIEUXTEMPS, L. RIES, H. WEBB, HANN and PAQUE.SONG—"The Maiden's Dream"—Miss BANKS . . . . . *Schubert.*SONG, "The Maiden's Dream"—Miss BANKS . . . . . *Benedict.*DUET, "Come, be gay" (*Der Freischütz*)—Madame RUDERSDORFF  
and Miss BANKS . . . . . *Weber.*ELEGIE, for Violin Solo, with Pianoforte Accompaniment . . . *Vieuxtemps.*  
M. VIEUXTEMPS.

## PART II.

THREE SKETCHES, "The Lake, the Millstream and the Fountain," for Pianoforte alone—Madame ARABELLA GODDARD . *W. S. Bennett.*SONG, "Zuleika"—Madame RUDERSDORFF . . . . . *Mendelssohn.*SONG, "Where the bee sucks"—Miss BANKS . . . . . *Sullivan.*TRIO, in E flat, Op. 70, No. 2, for Pianoforte, Violin and Violoncello,  
Madame ARABELLA GODDARD, M. VIEUXTEMPS and M. PAQUE *Beethoven.*

Conductor - MR. BENEDICT.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Quartet for two Violins, Viola, and Violoncello, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.; To be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; Messrs. CHAPPELL & Co., 50 New Bond Street, &c., &c.

## NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Eleven o'Clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

## BIRTHS.

On the 23rd inst., at Wardour, the wife of Dr. HOLLOWAY, of a daughter.

On the 23rd inst., at 2 Upper George Street, the wife of ADOLPHE SCHLOSSER, Esq., of a daughter.

## The Musical World.

LONDON: SATURDAY, FEBRUARY 27, 1864.

## GOOD REASONS FOR BAD ORGANS.

OUR article on the Doncaster organ has, it seems, been thought in some quarters unduly severe on English organ-builders, in comparing their work with that of their foreign contemporaries. No doubt the comparisons then made were greatly to the disadvantage of the former. The question is were they justly so made?

We well remember that, not more than thirty years since, it was the settled habit of organ-builders, professors, and amateurs here to think and speak of the merit of foreign organs as a complete delusion. Not that they had any proper means of forming an opinion on the matter. They were at no pains to see and hear for themselves what the continental artists were doing at the time. They were simply content to believe that their own performances were the best in

the world,—that no German could equal them—especially, that no Frenchman could make an organ at all,—and to put down all accounts to the contrary as the result of travellers' ignorance. This was in the days when one heard of nothing but fine diapasons and monstrous pedal pipes; and, beyond these, not the faintest notion existed as to what truly constituted the plan and characteristics of a large organ. Within the last few years, however, English opinion on this subject, as on many others, has undergone a vast change. A flying speed by land and sea, cheap fares, and all manner of voyaging facilities, have sent Englishmen by shoals to the Continent—not, as of old, for the senseless routine of the "grand tour," but on the far worthier errand of witnessing for themselves, and profiting by, the extraordinary difference between the practices of art there and at home. Our organ-builders, unfortunately, have not generally availed themselves of these privileges; but our organ-players have, and it is interesting to watch the effect of experience as reflected in their totally changed habit of thought. From the more enthusiastic of these, indeed, it is now very common to hear the avowal that an organ-hunting expedition to the continent has satisfied them that there is not an English organ worth playing on! Now, allowing for the dazzle of novelty and some trifle of exaggeration, there must be a little truth in all this. The Exhibition of 1851 might, and must, have taught us some of the facts of the case. Who does not remember the surprise created, among all who were capable of judging, by the two foreign organs—by Schulze of Paulinzelle and Dueroquet of Paris—which appeared there? Neither of these instruments was large as to number of stops, yet both were exceedingly large in effect. The German organ emitted the greatest volume of tone, for the number of stops employed, that we ever heard; while its French rival was as perfect a specimen of compendious plan, beautiful workmanship, and convenience for the performer, as could possibly be imagined. Each of these instruments was prodigiously admired for its peculiar merits, and the purchase of both for home use was equally desired, but with different results. The German organ was secured for the Northampton Town Hall, but the French instrument was taken back to Paris. The reason for the different fates of these fine instruments has an important connection with our subject, and we shall, therefore, by-and-by recur to it.

As this paper has a far more practical object than that of merely exalting foreign productions at the expense of our own, we must, before another word said, ask our readers' company on a short tour of experience as to facts. To this end we need not take our organ-hunting very far a-field. There is no call for a four days' journey into central and northern Germany to find the examples on which we are content to rely. Paris and eleven hours are quite place and time enough for our purpose. Once there, and we only ask the English organ-amateur to look about him and tell us truly what he thinks. Let him go the round with Cavaillé Coll—the ever courteous man as well as great artist—from his first noble work at St. Denis to his last and best at St. Sulpice; and let him not omit Dueroquet's grand instrument at St. Eustache. Let us ask his attention, in all these instances, to the endless presence of the great artistic principle—to do that which is right at any cost. Let him observe the scrupulous and wonderful care bestowed on every little part, and the perfect success of the whole. Let him rejoice, for once in his life, at sitting down to a key-board where everything combines to treat him like a gentleman; while every tone he evokes is



as pure, as noble, and as refined, as is the exquisitely finished mechanism through which it is produced. Instructed by all this, let him not fail to remark that such a result could not possibly have been obtained unless every man concerned—from this who planed the first plank to that who voiced the last pipe—had not had enough of the artist-nature to feel that the excellence of his share was necessary to the perfection of the whole. If our organ-hunting friend be not a mere traveller;—if he journeyed for a purpose, and understands—his business especially if he has a taste for details and experience to comprehend them, his views of the relative merits of French and English organs will have been greatly changed, we think, since he left England. Unless his prejudices be of more than John Bull power, he will be satisfied that Frenchmen make far better organs than he can find at home. If he be enthusiastic, he may even go the length of backing the declaration, elsewhere quoted—"that there is not an English organ worth playing on." And in this—comparatively, at least—he may not be far wrong.

But what is the reason for this great, and now undenied, superiority in our French rivals? Surely, in this, the first mechanical country in the world, where the labor-market is the most attractive, and the best workmen, consequently, procurable, we might at least emulate the technical excellence of our neighbors. Surely, also, where amateurs of the instrument are being daily multiplied, and our professional executants are counted among the best in existence, it might be thought necessary to spare no trouble in securing a quality of tone worthy of the performer's skill. Why is not some or all of this done? The English organ-builder is quite ready with his answer. He cannot compete with his foreign rival because he cannot afford to take trouble enough,—he is not paid sufficiently for his work. But this is an odd reason to give in the face of wealthy England. The Englishman is the best-paying animal in creation. From head to heel he is clothed more expensively than any other human being. Everything he eats, drinks and uses, calls on his purse to an extent that no one else would think of permitting. His simple luxuries are insanities of extravagance. If he swears or brawls in the street, or if he has a box at the opera, he is fined, or pays more than double what would be exacted anywhere else. Why, then, is he thus niggardly about one particular article? Without a word of remonstrance he will give two hundred guineas, may be, for a Broadwood pianoforte, and yet plunge half-a-dozen organ-builders into a squabbling competition about prices, in which whoever is victorious is, at the same time, the most luckless. Why is he, then, so liberal in paying for one musical instrument, and so penurious in haggling about the cost of another? Our answer is, simply, that above all things the Englishman is a man of business, and will pay no more for anything than what he is taught to consider its market value.

For the bearing of this very obvious principle on their special calling, the English organ-builders have entirely to blame themselves. Their error is of old date, and arose partly from mutual jealousies, but mainly from confounding art with commerce. They began with conspiring to teach the public that organs were cheap commodities, and ever since have been fighting who best should please his pupils by the fruits of his precepts. Unfortunately, the oldest and most respected firm in this country were the first in this ill-directed race. We will not now speak of the York organ; where a very excusable inexperience in so large an estimate commenced that which a bare-faced and scandalous robbery on the part of the Cathedral authorities terminated. But

there is no similar excuse in the instance of the Birmingham organ, which was built for considerably less than its value. After a lull sufficient to enable the public to perceive that big organs could be made for little money, other candidates for this kind of martyrdom (to their patrons as well as themselves, by the way) appeared in the field. It is useless now to trace all the steps by which we have arrived at the present condition of things, or to call to mind the vile professional quackery then passing for knowledge, and the many instances in which it was successfully exerted. It is enough, by way of example, and in proof that we are not overstating the case, to mention two instances (out of two dozen that occur to us);—the organ in Dr. Raffles's chapel, at Liverpool, and that in the parish church of Ashton-under-Lyme. Both were large organs, and both were built at prices so preposterously low that their purchasers—had they any knowledge of the subject—should have been either ashamed or afraid to pay. Meanwhile, our organ-builders, passing down simply to the condition of sharp tradesmen, contrived not to be ruined, though the public *were*. They were ruined by the precedents they could quote. They fancied they knew all about the matter, and—resolving to pay only as they knew—from this moment, as we believe, they sealed the fate of the English organ. The operation was as simple and natural as anything could be. If Mr. Churchwarden Smith had contrived to get for five hundred pounds an organ that should honestly have cost a thousand, Mr. Churchwarden Jones, in the next parish, must, of course, insist on a similar bargain. Why should he pay more, or have less for his money? It was of no use to suggest that a bad article is dear at any cost, or to point out that when anything is sold at one place for one half its customary price in another, the difference *must*, in some shape, come out of the quality of its manufacture. These people had no eyes for workmanship, nor ears for tone, nor any knowledge to detect the innumerable tricks by which *quantity* was shammed to deceive them. To them an organ of fifty stops was an organ of fifty stops all the world over, and one must be as good as another. *Quality* was no part of the question. If one man, more scrupulous than his fellows, demanded for his work a fraction more than the pattern price, he was straightway handed over to the test of a "competition," wherein whoever chose to ask least money was certain of victory. To what extent all this had ripened as much as twelve years since may be well seen in what happened to the two foreign organs exhibited here in 1851. Schulze professed *cheapness* on that occasion; that is to say he exhibited the largest organ he could build for its price. Ducroquet, on the other hand, built the *best* organ he could for the size. The one was bought here because it was cheap, the other was rejected because it seemed dear. The French organ had but twenty-five stops and the price demanded was £1200. Of course, this was laughed at. Whoever heard of such a *small* organ costing so large a sum? "Any English builder would make it for half the money." Would he, indeed! Unfortunately, it happens that no English builder ever did make such an organ either at that or any other price. But nothing of this was then understood, and so the most beautiful piece of handicraft ever shown in this country was suffered to go from among a people who, that same year, had been spending fabulous sums on articles of luxury which they could better comprehend and appreciate.

Meanwhile, the system is rapidly growing from bad to worse. There is now everywhere a perfect rage of fighting for cheapness. There are organ-builders, we regret to say, in London who will do their work for all but nothing,

rather than their betters should have it; while in the provinces the metropolitan example is but too greedily improved on. Surely it is time that some vigorous check was put on a system so fatal as this in its tendencies. Surely it seems strange that our most reputed firms, well-knowing that neither fortune nor reputation can be made with the present practice, do not come forward, with the Broadwoods and Erards, and say, "We cannot make *good* organs at less than a certain scale of charges. We will have no more competitions, and if you want cheap rubbish you must go elsewhere." This is what they should do; though we fear that mutual contention renders them powerless. As we have already said, they have made their own price and must abide by it.

Meanwhile, something must, and can, be done towards breaking up a system which is fast rendering the production of a good English organ impossible. The reform must begin at the buyer's side of the market. Some one is wanted to tell our friend Churchwarden Smith that what he considers a *cheap* organ is necessarily a *bad* one. Some one must contrive to beat out of Smith's head that idiotic reverence he has for great size at a small price. This office falls most naturally on our professional players, who have everything to gain in securing good instruments. Many of them have learned abroad to know what a fine organ is, and all *should* do so. Thus instructed, each may, perhaps, be able to convince his special friend Smith that in the matter of cheap organs he has been swindling himself all his life, that if he wants a large organ he must pay a large price, and if he cannot do that, his interest is to prefer a small and perfect instrument to a big and vile one.

If our organists will persevere in the course we recommend, almost any amount of reform is in their power. They must fearlessly point out the defects of the English, as compared with the foreign, instrument; and—waiving other considerations for the present—they must assign as one cause, that most trite of manufacturing facts that, whoever is ill-paid for his work will be sure to do that work badly. When cause and effect are thus brought home to our friend Smith, he may, perhaps, as a commercial Englishman, come to understand that hitherto his organ speculations have not even yielded him his money's worth; and, that in matters of art, his favorite scheme of "competition" is about the least likely means of procuring him the best commodity.

—o—

*To the Editor of the MUSICAL WORLD.*

SIR,—Your correspondent, Mr. Verdant Green, in his very wilful innocence has misinterpreted my observations upon limited Joint-Stock Companies, as will be easily seen by those who have read our letters. He has also thought fit to ridicule the suggestion of erecting a National Gallery by means of capital subscribed upon the principle of limited liability. Notwithstanding the tremendous and overwhelming power of his satire—in spite of the disapproval of his sapient friends, I still unhesitatingly advocate such an undertaking.

We are not so admirably provided by Government with show-places for our pictures and statuary that a new building for the purpose is altogether unnecessary; and I must confess my inability to understand why Mr. Green, in the profundity of his wisdom, should associate such a scheme with the purchasing of St. Paul's and Westminster Abbey and the cleaning of boots in the street. Behind the veil of his terrible sarcasm Mr. Green appears also to condemn the notion of establishing a library for the purpose of cir-

culating music upon the plan that has been found to work so well and profitably in the Book Library Company. Part-music, according to Mr. Green, is already too cheap to give the new company any chance of success. He must have, or suppose he has, some occult means of ascertaining the intentions of the directors, if he is thus able to foretell that they will limit the supply of music to that which is published at a penny or twopence a sheet. His prediction is not, however, likely to be fulfilled, as from all I hear and read of the new company it will supply music both English and foreign of all prices to any extent. But Mr. Green attacks the principle of limited liability generally as being fallacious and dangerous in its tendency. Backed by the opinion of his "smart farmer" friends of Houghton-le-Spring he regards the old unlimited system as preferable to the plan upon which companies are now established.

It is indeed interesting to learn that such views are entertained at the present day, even by such a speculative community as that of Houghton.

The party of smart farmers in question must have a greater passion for exciting investments than is generally manifested by agriculturists, or have they formed their opinion from what Mr. Green has told them of limited Joint-Stock Companies? If so they have been lamentably deceived, for it is no less untrue that more than three fourths of the Joint-Stock Companies are wound up in bankruptcy than that the banks alluded to by Mr. Green, as examples of the advantages of unlimited liability, are not worked upon the limited liability principle. A little practical experience of the two systems would I believe convince Mr. Green as to which was the best and safest means for the investment of capital. He is probably a nervous man and is satisfied with the small but certain dividends afforded by Government securities. He may not require to increase his income by the trifling difference between three per cent. and ten per cent. per annum. There are, however, many to whom such a difference is of importance, and who are always on the look-out for the employment of their savings at the highest rate of interest with the least possible risk. To these the limited liability system presents obvious attractions, while the old plan is looked upon with horror by all who have suffered from it. It is to this fact, and not alone, as Mr. Green infers, to the selfish motives of projectors, that the existence of so many Joint-stock Companies, limited, is attributable, for where one fails, hundreds thrive and pay good dividends, notwithstanding all Mr. Green and Houghton may say to the contrary. I speak feelingly and know the danger of taking shares in an unlimited company. I hold some now which it is impossible to transfer without sacrificing the whole of the original amount invested, and there's not a morning but what I look at the *Times* in fear and trembling, anticipating some announcement which shall tell me of a dire misfortune having overtaken all my little store. By taking shares in a Company limited you know the extent of your venture, and every shareholder, if he chooses to exercise the rights given him by the act, has a voice in the management of the undertaking, and can at any time learn exactly what becomes of his money; I therefore advocate this means of investing capital as being the most satisfactory, except in private business, that can be met with, and I believe the application of the limited system to many branches of trade and commerce has been highly advantageous as having greatly assisted their development.

There are, however, some undertakings to which it is impossible, in my opinion, to adapt the Company system of management with the remotest chance of success. And one

of these is the direction of a theatre, whether for operatic or dramatic purposes. As far as the ultimate result is concerned, I would rather be interested in any one of the hairbrained undertakings suggested by Mr. Green than have any share in a scheme the object of which is to manage a theatre by a joint-stock association. The very constitution of a company, whether limited or otherwise, renders it altogether inapplicable to theatrical management, which, unless it be autocratic, always fails. How will it be possible to avoid the serious difficulties that are sure to occur if the attempt be made? It is not that the public will refuse to support such an undertaking, but the insuperable obstacles that will present themselves in the production of operas or plays must inevitably bring trouble on the heads of all concerned in the affair. Of course, the actors or singers, every member of the theatrical troop from the manager or managers down to the big drum in the orchestra, will have shares in the association, and therefore a certain influence in the direction.

Is not the confusion that is likely to arise from such an arrangement quite maddening to think of? Will not the second tenor, that most dissatisfied, underrated and ambitious of mortals, refuse, in virtue of his being a shareholder, to appear in any part not strictly adapted to his superior attainments. And, if he refuse, can he be dismissed with impunity? Will he not, as a shareholder, call a general meeting and shout out his grievances from the platform to the discomfiture of the Boards of Directors? And so it will be in the event of any one of the artists being a shareholder, and having a cause of complaint, whether just or otherwise. Then the expenses will be great. The salary of those engaged will either be extravagant or those who are brought forward will not be attractive. For my own part I believe the large sums required by popular singers, the incidental expenses, together with the low prices charged for admission, will never allow the English Opera to obtain a permanent footing, and will certainly render its being undertaken by a joint-stock company a most serious risk to those who have anything to do with it. Much, of course, depends upon the system of management adopted, and whether the Board of Directors have the luck to appoint a competent managing director. It is also important to their interests that they should protect themselves and their shareholders against the very probable contingencies in such an undertaking by special clauses in their articles of association. The Opera Company, limited, announced by Mr. Verdant Green, is an experiment beset with difficulties, and one of which I shall be curious to see the result. In conclusion, let me beg Mr. Green to assure his "smart friends" that although, as in Shelley's times, "Gold is still the living god who rules in scorn all things earthly (Companies included) but Virtue," the limited liability system is more beneficial in its operation than the unlimited, and that, at the present day, so stringent is the recent Act of Parliament, it is almost an impossibility for a Company of the Anglo-Bengalee principle (or rather want of principle) to victimise confiding shareholders unless indeed they come in a drove from Houghton-le-Spring, and willingly offer themselves for sacrifice.

LAVENDER PITT.

To the Editor of the MUSICAL WORLD.

SIR,—The custom of one age differs materially from that of another, tastes and habitudes undergo change as the world progresses, and skill and ingenuity discover new fields for inquiry and experiment with every mutation of the climate or variation of the social system. The advertisers of the days of Addison and Steele were fearless and

dexterous to a degree. They stopped at nothing. They did not hesitate to express their belief in miracles, and to thrust themselves forward as workers of miracles. With them everything was possible and they could do everything. The object of their advertising was evident; there could be no mistake in the matter. To extol some nostrum or specific, to vaunt the superior excellence of a show or entertainment, to cry up some wonderful cure or novel mode of operation, to commend some invention, meant to supply the deficiencies of nature—to do everything, in short, required for the mental and corporeal necessities of unaccommodated humanity—these were the enunciations from professors, or quacks, which filled the public prints and attracted universal attention, and which, indeed, are not altogether lost sight of in our own times. Each individual who advertised in those days was known to do so to make money. He had no ulterior motive, made no attempt at concealment, and always appended his name, as it were, in capitals. Some of our modern advertisers surpass in ingenuity those of the days of the *Spectator*. They issue their announcements without any apparent intention, and frequently the reader is left entirely in the dark as to who the advertiser may be. Every morning the *Times*, for instance, exhibits a heap of advertisements, in the following strain:—

"Madame Esther Meekenoff will sing Herr Gander's popular song, 'Low, cowie, low,' at Newtownlinavady, on the 26th instant, at Knickbollaheen on the 27th, and at Gimmouche-Town, near Belfast, on the 28th."

"Miss Claretta Scone will sing the new song, written expressly for her by Mr. Alexander Scott Presbyter, called 'Willie o' the weap,' at Aberdeen on Monday, at Wick on Tuesday, at Thurso on Wednesday, at Stromness (the Orkneys) on Thursday, and, weather permitting her journey southwards, at the Glasgow Salt Market Festival on Saturday."

"Madame Smiles Dribble begs to announce that she is engaged to sing Mr. Murray's highly popular and invariably encored ballad, 'She moves among the poultry,' at Basingstoke on the 11th, at Winchester on the 13th, at Southampton on the 15th, and at the Music Hall, Store Street, London, on the 29th."

"Signor Beccafico will sing Herr Sloman's canzonetta, 'Sulla Porca,' at the first concert of the Pembroke Choral Society, on Monday week."

"Miss Inepta Sempstress will play Mendelssohn's Concerto in G minor, at Little Hampton, on the 20th."

"Mlle. Pauna Mauritia will sing the new valse, 'Basta, basta,' at Mrs. Thomson's *Soirée*, Cold-Bath Fields, next Saturday," &c., &c.

Can any one assure himself who are the authors of the above pretty pieces of information—composers, artists, or publishers? Whichever it may be, it is a means of acquiring notoriety as unworthy as it is simply ridiculous. What on earth can London people care for Miss Claretta Scone, or the songs of little-known composers warbled in unheard-of places in Scotland? The young lady, who, perhaps, by no other means could obtain publicity in the *Times*, now, for a few shillings, sees herself named, without disrespect, in that rigid sheet, and rejoices; or the publisher, at the same trifling expense, beholds, lauded in his own words, a song or pianoforte piece, which, if submitted to criticism in the usual way, would be flagellated without mercy. It is doubtless a great temptation to vocalists, composers and publishers—especially if they enjoy no reputation—to have their names mentioned in the foremost journal of the world; and therefore we must find some extenuation for poor singers who possess little voice, for musicsellers who have no customers, and for composers who find it difficult to gain a livelihood in the legitimate way, when they are urged out of the ordinary line to do a little stroke of business, and, in pursuit thereof, are induced to give up something of their self-respect. A good deal of the world's probity is dependent on freedom from temptation; and he that walks upright along the road



of life, ill-fed and with no money in his pockets, must indeed be endowed with a heavenly constitution.

Of course, where a singer, a composer of reputation, or a music-publisher who keeps two bankers' accounts, condescends to such petty sleights and artifices, he cannot be too strongly reprobated. It would never have entered into Mr. Sims Reeves's head, for example, to proclaim, in the London papers, that he was engaged to sing "Come into the garden, Maud," in some northern town. If he did so, Mr. Balfe would no doubt feel much offended, and Mr. Boosey, I am convinced, be both aggrieved and indignant.

— RIPPINGTON PIPE.

#### ISRAEL'S RETURN FROM BABYLON.

To the Editor of the MUSICAL WORLD.

SIR,—I have read the letter from Mr. Schachner's friend, in your last number, and can only regret that his high opinion of *Israel's Return from Babylon* is not shared by the public. Its publication has been a miserable failure, not a single copy having been sold since the Worcester Festival. I was therefore glad the other day to dispose of the copy-right, at a modest price, to one of Mr. Schachner's enthusiasts—who very likely is the author of the letter to which I have referred. Your obedient servant,  
28, Holles Street.

JOHN BOOSEY.

NEW CONCERT TOUR.—Miss Louisa Pyne and Mr. W. Harrison have arranged to make a Concert tour in the Provinces, commencing at Leamington, March 28th, and terminating in Dublin, April 30th. The party is to consist of the celebrated English soprano; Mr. Harrison; Madame and Signor Marchesi (Mephistopheles); M. Lotto, the violinist, and Mons. Georges Pfeiffer, the Parisian pianist and composer. Many circumstances give interest to the concerts, apart from the talent of the artists concerned. It will be Miss Louisa Pyne's first appearance after her retirement from the joint management of Covent Garden Theatre. M. Lotto will be heard for the first time in the provinces, where—if his success be like what it was at Mr. Alfred Mellon's, the Crystal Palace, and the Monday Popular Concerts, last year—he will indeed be a trump card. Mons. Pfeiffer is a prize pupil of the Imperial Conservatoire, and one of the most popular pianists in Paris. It will also be his first appearance. Madame Marchesi (agreeably remembered as Mdle. Graumann), comes from Vienna, where she is well known and admired, as a charming singer of Austrian National *Lieder*. Her husband, Signor Marchesi, has lately recommended himself to the operatic public by his performance of Mephistopheles, in Gounod's *Faust*, at Her Majesty's Theatre. Thus the concert party is one of no ordinary attraction and likely to make a mark in the "provinces."

GIUGLINI IN ST. PETERSBURG.—(From an occasional correspondent.)—Signor Giuglini's success has been so remarkable at the Opera that the director has re-engaged him for next season with a large increase on this year's terms. Signor Giuglini has appeared in the *Favorita*, *Sonnambula*, *Lucia*, *Rigoletto* and *Linda*. Signor Tambrlik watched over his success with as much interest as if he were his own brother, for which no one is more grateful and which no one could be readier to acknowledge than Signor Giuglini himself. It will be seen that Signor Giuglini did not appear at the St. Petersburg Opera in any one of those parts in which he had made his greatest reputation in London—as Raoul in the *Huguenots*, the Duke in the *Ballo in Maschera*, Manrico in the *Trovatore*, or Faust in Gounod's opera—and the inference is that he will make a still greater sensation next season.

HER MAJESTY'S THEATRE.—An alteration in the cast of *Faust* was necessitated on Tuesday by the withdrawal of Signor Marchesi from the company, Mr. Santley undertaking the part of Mephistopheles for the first time, and Mr. Lyall, from Covent Garden, essaying the part of Valentine. Mr. Santley sang the music of Mephistopheles with immense vigour and power, and created a great effect. Mr. Swift, in consequence of the indisposition of Mr. Sims Reeves, made his first appearance as *Faust* and made a decided impression both in his singing and acting.

#### PARIS.

(From our own Correspondent.)

PARIS, Feb. 24th.

All Paris is lively. All Paris is full of speech. The long-talked-of ballet has been produced at the Grand Opéra; the new *danseuse* has made her first appearance; the new dance composer has made himself heard. Excitement could not have reached a higher pitch. Enthusiasm is rampant and the whole world of the capital is made happy. The new ballet, or, to speak by the bills, ballet-pantomime, is called *La Maschera*; ou, *les Nuits de Venise*, and is in three acts and six *tableaux*; MM. de Saint-Georges and Rota are the authors, and M. Giorza the composer. Whence the subject is taken may be gleaned from the following narrative which is printed on the fore-head of the programmes:—

"In 1730 Venice possessed a celebrated ballerine, called *La Zanzara*. Every evening an enormous crowd filled the theatre, where the beautiful *danseuse* received magnificent presents and the most tumultuous applause. The lady was rich and inhabited a splendid palace, in which, at the entreaty of her intimate admirers—the senators and greatest personages of Venice—she was wont to reproduce certain scenes of the ballet in which she had appeared. A strange incident happened to distract public attention from the success of the *Zanzara*. A rival to her talent suddenly started into existence. A sort of Zingarella, or Bohemian dancer, had appeared at the Ridotto, in the Place Saint Marc, and had created an extraordinary sensation during the Carnival, by the brilliancy of her talent and the originality of her steps. The dancer was always masked. She wore a covering of black velvet in likeness of a wolf-skin which she never laid aside. On one occasion a young gentleman attempting to remove her mask received a blow from her dagger in the hand as punishment for his temerity. It was not until many years after the Carnival of 1730 that the world knew the secret of the mysterious ballerine, who was no other than the *Zanzara* herself. Different versions of this strange adventure found currency. Some asserted, that being captivated by a handsome gondolier of the post, the *Zanzara*, under her disguise, sought to captivate him by her popular success; others affirmed that the dancer, passionately devoted to her art, after having turned the heads of the Court and nobility, was desirous of achieving the same triumphs, among the people of Venice."

The above anecdote may have suggested the leading idea of *La Maschera*, but there is little in common between that story and the plot of the new ballet, which in some of its features resembles the *Etoile de Messine* and *La Fonti*, both of which had *danseuses* for their heroines. The *denouement* of *La Maschera*, however, is not tragic, a sacrifice supplying the place of a death. Lucilla, a dancer, turns the head of a young painter, Donato Rizzi, who is betrothed to his cousin, Marietta. Lucilla is a coquette, and under the pretext of having her portrait painted entices Donato to her house. Here she exhibits herself to the young artist in four different *tableaux* successively, as the goddess of Air, of Water and of Earth, and the Queen of Fire. From the boudoir of the *danseuse* they betake themselves to a fête on the Lido, and subsequently to the studio of Donato, when Marietta encounters her formidable rival. When Marietta is convinced that her lover has transferred his affections to Lucilla, she opens the window and precipitates herself into the canal. Lucilla, with the assistance of two gondoliers, saves Marietta and then carries her off to a Ball where she has given a rendezvous to Donato. Lucilla and Marietta wear dominos exactly alike, ornamented with the same coloured ribbons, and carrying the same bouquets. A novel idea to discover which is Lucilla occurs to the young artist. He places his hand on the heart of one of the dominos and counts its beatings, and then tries the same experiment with the second domino, whose heart he finds beats faster than that of the first, and flings himself on his knees before her. The mask falls off and he beholds his cousin Marietta half dead with joy. "Behold her whom you are bound to love," exclaims Lucilla, taking off her mask, and then placing on her head a golden crown, one of the souvenirs of her most splendid triumphs, she bids farewell to love and dedicates her future life to glory and the dance.

The new candidate for Terpsichorean honors, Mdle. Amina Boschetti, comes from Milan, and belongs to the Cerrito school—that is, she symbolises the physical rather than the ideal in her art. She has immense force and brilliancy, and is altogether a singularly attractive artist. Some of her points are marvellous, and her strength is such as I never witnessed in any dancer. Although classic in looks and imposing in figure, her dancing arrests attention by its executive powers rather than its grace and elegance. In

short, Mdle. Amina Boschetti is calculated to surprise more than to satisfy, and must exhibit other qualities in presence of a Parisian assembly before she can hope to be placed in the front rank of *dansuses*.

The music of M. Paolo Giorza wants lightness, a quality, in my opinion, not to be dispensed with in ballet music—which should please at a first hearing, and be tuneful above all. The success of *La Maschera* will not be owing to M. Giorza. Of course, the first night was one of great excitement and unbounded enthusiasm; the new dancer was recalled and applauded to the skies, and the authors' names received with overwhelming plaudits. The scenery and decorations are splendid, and the costumes rich and most effectively varied. Moreover, the Emperor and Empress were present.

The only novelty at the Italiens has been *Marta*, with Mdle. Patti, Madame Meric-Lablache, Signors Mario, Delle-Sedie and Scalese. It was Mdle. Patti's first appearance in Paris as the Lady Henrietta. You shall know all about it in my next. Madame Charton-Demeur has left for Madrid to fulfil an engagement at the Oriente Theatre. On the arrival of Signor Naudin, who is expected daily, *Così fan tutte* will be produced. The sisters Marchisio continue their successes in *Semiramide*, and Madame Spezia has reappeared in *Norma*.

Rossini opened his rooms, on Monday the 19th, and gave a concert which was attended by most of the musical celebrities of Paris—among others the illustrious composer of the *Huguenots*. The following splendid programme was given:—Quatuor from *Moise*, sung by Mdle. Adelina Patti, Madame Meric-Lablache, Signors Gardoni and Delle-Sedie; Air from *Cenerentola*, sung by Signor Scalese; Nocturne, sung by Mdle. Patti and Signor Gardoni; *Un Cauchemar* (piano), performed by M. Diemer; Cavatina from *Tancredi*, sung by Madame Meric-Lablache; Duet from *Cenerentola*, sung by Signors Delle-Sedie and Scalese; Cavatina from *Semiramide*, sung by Mdle. Patti; Tarantella (with the *chorale*), performed by M. Diemer; Romance from the *Ballo in Maschera*, sung by Signor Delle-Sedie; Duo from the *Gazza Ladra*, sung by Mdle. Patti and Madame Meric-Lablache; "Il Fanciullo Smarrito" (an unpublished sonetto by Rossini), sung by Signor Gardoni; "A Grenade," Spanish Chanson (unpublished, by Rossini), sung by Mdle. Patti; Trio from the *Italiana in Algeri*, sung by Signors Gardoni, Delle-Sedie and Scalese. Signor Peruzzi presided at the pianoforte.

Sundry of the Parisian journals had announced that a Grand Concert would be given, in honor of the birthday of Rossini, on Monday next, the 29th, the programme to be made up entirely of the great composer's works. The idea originated with M. Bagier, who began making preparations for the concert, when he learned that on the same evening Rossini and Madame Rossini had issued cards for a Fête to which all the great artists of the metropolis were invited. The result was that the manager of the Italian Opera, without altogether abandoning his idea, has postponed its accomplishment.

MUSICAL SOCIETY OF LONDON.—The first trial of new orchestral compositions took place at the Hanover Square Rooms, on Wednesday evening, when the following pieces were rehearsed by a splendid orchestra under the direction of Mr. Frank Mori:—

Overture in E ( <i>Endymion</i> )	...	Alice Mary Smith, L. A.
Overture in C ( <i>Bridal Wreath</i> )	...	E. Aguilar, F.
Concerto—Flute (Mr. J. Radcliffe)	...	G. A. Macfarren, F.
Symphony	...	Adolph Gollmick, F.
Overture to a Comedy	...	R. Harold Thomas, F.
Overture in A...	...	C. A. Barry, A.

Mr. Gollmick directed the performance of his own work. The Second Orchestral Concert is to take place at St. James's Hall, on Wednesday, March 16th; The Second Orchestral Trial, at the Hanover Square Rooms, on Wednesday evening, 18th May. The next *Soirée* will be held in St. James's Hall, instead of the Hanover Square Rooms.

POLYGRAPHIC HALL.—Miss Grace Egerton (Mrs. George Case), after a long absence has returned to London, and is now giving at the hall in King William Street a new entertainment nightly to crowded audiences with eminent success. Miss Egerton's talent is as varied as it is remarkable. She sings, dances, imitates, recites, and is as quick at changing her dresses as Mr. Woodin himself. She is assisted in some of her scenes by Mr. George Case, who plays solos on the concertina and violin with great effect.

To the Editor of the MUSICAL WORLD.

SIR,—It is with great pleasure that I see my old friend Tidbury How once more in your columns. Of his genius, his learning and his style I need say nothing. It is no part of the duty of your correspondents to commend themselves to the attention of your readers; but in these days of Rippington Pipes, Anteaters and others (not to mention the Owain Ap' Mutton column, which leads to much fruitless correspondence), you must be glad to see a familiar face once more, such as that of How; and I hope that estimable young man will always (like Herr von Joel), be "retained upon the establishment."

Did you ever in your experience hear anything surpassing Mad. Arabella Goddard's performance of the Op. 22 of Beethoven? Among his earlier works for the pianoforte, there is not one superior to it in power and dignity, in delicacy of beauty and fervour of imagination. There is in it one of the most perfect slow movements (*adagio cantabile*) in the whole world of music; and in the *finale* there is everything that melody and harmony can do to exhibit the fanciful vagaries of the most fanciful of geniuses. It was played in a manner that has caused me to mark Monday the 15th with the whitest of stones. Surely of all the varied powers for good and evil that are given to mankind, that possessed by musical artists is the greatest. To search into the soul, to lay bare its most secret thoughts, and enlist sympathies of which even itself is unaware—and this, not by study and attention of the subject operated on, but without premeditation—to do this to hundreds of listeners of all varieties of constitution and temperament, is to my mind the greatest example of what genius is, that can be afforded to us. This is the secret (not a secret to me) of the power that Madame Arabella Goddard has over her audience; compared to which, even her unflinching mechanism and unapproachable facility of execution are as nothing. The singers on this occasion were Miss Banks and Mr. Santley. The latter is welcomed everywhere he goes as an artist of whom the British nation has a right to be proud. Miss Banks, I am informed by the *Athenæum*, a journal remarkable for the temperate and sober view it takes of things in general, "did her best" for her music. The journalist forgets to say how he knows that that is as high praise as is usually awarded to any artist. But the *Athenæum*, like Panurge's friends among the Semiquavers, "talks the less, and thinks the more."

If Mr. W. H. Cummings had practised the great song, "The enemy said, I will pursue," which he sang with care and pains on Friday the 19th at Exeter Hall, he would have found that the high A, if it necessitates taking breath immediately after it, and before the last note in the song, had better be omitted. Straining the voice is an excellent means of attaining popularity, and never was in higher favor than just now, as is shown by the writings of many musical composers who have no other stock in trade; but it would be well for a young beginner to take the opinion of an old stager like the undersigned, who can assure him that the people who believe in high notes are inconsiderable compared with those who insist on correctness of phrasing. However, Mr. Cummings has an excellent voice and good musical instincts; and will take in good faith the advice of one much interested in his success as an artist. The other singers in *Israel in Egypt* were Madame Rudersdorff, Miss Banks, Madame Sainton, Mr. Santley and Mr. Patey. Can there be in all the world a more unpromising subject for a song than the verse in the 106th Psalm, "Their land brought forth frogs?" If Handel had known Richard Wagner and had learnt (as you and I may learn if we like) that "Subject is inspiration," could he have made so really grand and effective an *aria* as this?—I think not. And what Handel has done as far as even his creative genius could, is completed by Madame Sainton; and the subject, repulsive as it is, is elevated to a tragic dignity that ranks it with "He gave them hailstones for rain," and "He sent a thick darkness." In "Thou shalt bring them in," Handel had a theme equal in beauty of idea and (verbal) expression to any he ever had to treat. How perfectly he has wedded music to the words, all the world knows. And he has therein shown another side of Madame Sainton's polyhedric genius. (Tidbury How, you will see, with much pain, sides with the pedants). Do you, my dear Editor, believe that the spirits of the dead can visit the earth again? It is not an unreasonable belief, and indeed is part of the idea of immortality of Jean Paul, as exhibited in the *Campauer*

*Thal.* But if it be so, how the zealous and never tiring spirit of Handel must rejoice to know that his name is the potentest of any in drawing a crowd together to listen to a work of genius; and to know also that "Their land brought forth frogs," and "Thou shalt bring them in," are two of the greatest achievements of one of the greatest of Handelian singers.

I could say more on this and add other subjects, but the state of your columns, which excuses me when I have nothing to say, shall justify me in leaving off for the present. Meanwhile I shall meet Madame Arabella Goddard, and Miss Banks and Mr. Santley shortly, at another Monday Popular Concert, and when Madame Sainton, Miss Banks, Mr. Sims Reeves, and Mr. Santley sing in *Judas Maccabæus*, on March 4th, you shall hear from me again. And no more saith deponent. Yours faithfully,

Weissnichtweo, Feb. 25.

TIDBURY HOW.

MANCHESTER.—(From an occasional correspondent.)—At the last Gentlemen's Concert, in the Concert Hall, we had Madame Arabella Goddard—a rare treat, I assure you, and no less genuine than it is unfortunately rare. Her reception, as it never fails to be in Manchester, was enthusiastic. As if to give a double charm to this "Angel's visit," the "Angel" brought under her wing one of the genial and splendid concertos of Sterndale Bennett, viz., the No. 4, in F minor, which she played magnificently, and which made so deep an impression that amateurs here will not be satisfied until it is performed again. The middle movement (the *Barcarole*) was heard with rapture. In the second part Madame Arabella Goddard played Liszt's *fantasia on Rigoletto*—as brilliant a display as the other was intellectual. This was encored, but the fair young "virtuosa" merely acknowledged the compliment by a salute. The concert was a fine one altogether, including Mozart's E flat Symphony, the *scherzo* from that of Beethoven in A (No. 7), the overtures to *Melusine* (Mendelssohn), *Il Barbiere* and *Le Cheval de Bronze* (Auber)—all admirably played by an orchestra of which Mr. Charles Hallé, the excellent conductor, has good reason to be proud, seeing that it is in a great measure his own creation. Mr. C. A. Seymour is still (and it is to be hoped will remain) "chef d'attaque"—or, if you like it better, "leader." The singer was Mdlle. Parepa, who gave the great air from *Fidelio*, "La Biondina in Gondoletta" (Paer), and a ballad, "Why throbs this heart?" from Wallace's *Desert Flower*—all in her best style. Seldom has a concert afforded more unqualified satisfaction.

CHERTSEY.—The Chertsey Choral Society gave a concert, last week, to a numerous audience. Among the pieces most admired were a *trio*, sung by Mr. J. and Mrs. W. Alvir and Mr. Albert Vincent; "It is a charming girl I love" (Colleen Bawn) by Mr. W. Moir, (encored); "Five o'clock in the morning," by Miss Newman (do); and "Simon the Cellarman," by Mr. Jeffreys (do). A comic song was also given with much humor by Mr. J. B. Stykeman. At the end of the concert a vote of thanks to the ladies and gentlemen of the Choir was proposed by Mr. Grazebrook and seconded by the Rev. Mr. Till. Mr. Pate, of Windsor, was conductor.

STAINES.—A "Choral Festival and Concert" was given in the Boys' School-rooms, last week, to upwards of 500 persons. Mrs. Furse, Miss Twining and the members of the Choir exerted themselves to render the evening amusing as well as instructive. In the course of the evening, Mr. H. G. Rew, the accompanist, was presented by the Rev. Mr. Furse with a volume of music subscribed for by members of the Choir. Mr. D. C. Bellingham was conductor.

BRIGHTON.—The Brighton Sacred Harmonic Society gave their third concert at the Pavilion, last week, before a large audience. Selections from *The Messiah* were performed exceedingly well, and the whole passed off to the general satisfaction.

MR. HANDEL GEAR'S SOIRÉE MUSICALE.—The chief attraction of Mr. Handel Gear's *Soirée* on Monday evening was a selection from Mr. Aguilar's opera, *The Bridal Wreath*, capably sung by Miss Stabbach, Miss Julia Bleadon, Miss Palmer Lisle, Mr. Frederic Penna, Mr. Stretton, Mr. Trelawny Cobham, and Mr. Handel Gear, who, by the bye, was deservedly encored in the "Gardener's song." The chorus, chiefly amateurs, got through their difficult task satisfactorily. Mr. Aguilar was the conductor, and at the conclusion of his opera favored the audience with an excellent performance of his brilliant *fantasia* on airs from M. Gounod's *Faust*.

COUNT ROSSI.—Count Rossi, the husband of the late Madame Sontag, died recently at Brussels, upwards of seventy years of age. He has left four children, two sons and two daughters.

MR. AND MRS. HERMANN VEZIN are playing in *Donna Diana* at the Theatre Royal, Liverpool.

DUBLIN.—Mr. Aptommas has been giving a series of Harp Recitals in the Antient Concert Room, with success.

NEW PHILHARMONIC SOCIETY.—At the first *soirée*, briefly mentioned in our last as having taken place at St. James's Hall, there were many features of interest besides the admirably-written string quartet of Herr Jansa, played by the composer with MM. Adam, Goffrie, and Paque; Steibelt's duet, for pianoforte and harp, played by MM. W. Ganz and T. H. Wright; and the pianoforte solos played by Mr. J. F. Barnett, to all of which allusion was made. Let us instance the delicious quartetino "O Lamberto," from Signor Schira's *Niccolò de Lapi*, sung by Mdlle. Behrens, Messrs. Gaynar, Renwick, and Chandos Pole Gell; and the charming little aria, "La Farfella" ("The Butterfly") also from the pen of Signor Schira, which last was sung and well sung by Mdlle. Behrens, in company with a *lied* by Dessauer. Miss Robertine Henderson was also put down for two songs by Schubert, one of which was "The Front" ("Die Forella") and both of which were eminently suited to her charming talent. "Sing, birdie, sing," and Miss Rose Hersee were worthily apostrophised last week; not so Mr. Renwick, to whom was allotted Sterndale Bennett's plaintive "Chloe in Sickness;" not so Miss Braham, an amateur, who did herself great credit in a scene from Gluck's *Orfeo*; not so Mr. F. Gaynar, who boldly grappled with "Salve dimora;" not so Mr. H. Chandos-Pole-Gell, who, also an amateur, distinguished himself most honorably in an air from *La Gazza Ladra*, exhibiting, in addition to the enviable gift of a fine voice, that capacity for singing both in time and in tune which may not with strict justice be said to belong to a large number of singers, ladies and gentlemen, who cannot put forward the excuse of being amateurs. In short, Mr. Pole-Gell, though an amateur, is a singer both of talent and promise. Add to all this a duet for harp and harmonium, played by Mr. Wright and Herr Engel, and Mendelssohn's variations for piano and violoncello, played by Miss Annie Bennett (amateur) and Mr. Paque, and we have fulfilled our duty as reporters to the letter.

MONDAY POPULAR CONCERTS.—At the last concert—the one hundred and forty-fourth—Mozart's Sestet was repeated with the same performers and with the same effect as on the first occasion. The *Adagio* was again encored rapturously. There was no quartet. The pianoforte Sonata was Beethoven's, in G, Op. 14, No. 2, first time at the Monday Popular Concerts, the pianist, Mr. Charles Hallé, who played it—need we say how. This versatile gentleman afterwards joined M. Vieuxtemps in that master's Sonata in D major, for pianoforte and violin, Op. 12, an early work, but not the less interesting on that account. It was played—need we say how. (Of this sonata, a new edition of which has been recently published, we propose speaking shortly at length.) The concert ended with the first of Beethoven's Trios, Op. 1, played by Mr. Charles Hallé, M. Vieuxtemps and M. Paque—need we say how. The singers were Miss Banks and Mr. Montem Smith; the songs, "If with all your hearts" (*Elijah*) and "Sing, maiden, sing" (W. S. Bennett), for the gentleman; and "Dawn, gentle flower" (H. Smart), and "In my wild mountain valley" (*The Lily of Kilarney*) for the lady. Benedict accompanied the vocal music—need we say—T. How.

ROYAL ENGLISH OPERA.—*She Stoops to Conquer* has been played all the week, as we expected it would be played. It will doubtless run now to the end of the season. On the last night the opera selected for performance is Flotow's *Martha*. This at least is consistent. The Royal English Opera began seven years ago with a foreign opera, Auber's *Diamonds*, and now, seven years later, ends with a foreign opera. *Hinc illic lachrymæ Christi*, hence the title and "nationality." Meanwhile the friends and admirers of Miss Louisa Pyne and Mr. Harrison are projecting a testimonial.

MR. AGUILAR'S MATINEES MUSICALES.—The following was the programme of Tuesday last:—Sonata quasi una Fantasia in E flat, Beethoven; "Cheristana" (a dramatic, romantic and sentimental piece), Aguilar; Bolero, Aguilar; "Reveries d'Artistes," Dans les Bois, No. 5, Dans les Bois, No. 3, by Heller; Sonata in A minor, Aguilar; Songs without words, by Mendelssohn; Fantasia on *Faust*, Aguilar; Schumannier, by Schumann; Dream Dance, by Aguilar; Danse des Lutins, by Aguilar. The room was, as usual, fully and fashionably attended.

PHILHARMONIC SOCIETY.—At the first concert (on Monday) two of Rossini's overtures will be performed; the 29th Feb. being that master's birthday. The symphonies are Cherubini in D (written for the Society), and Beethoven's No. 2; the Concerto, Mozart's in D minor. Pianist, Madame Arabella Goddard.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—On the occasion of the Shakespearean Tercentary, this Society has offered for competition two Gold Medals; one for a lyric ode for four voices, and the other for the musical accompaniment thereto. The words to be sent in anonymously, with motto, under the ordinary conditions, by the 14th of March, the music by the 13th of April.

MADAME PEXCO has signed an engagement with the director of the Teatro Lyceo, Barcelona.

MILAN.—Stephano Paestanari, the Nestor among the leaders of the chorus at the Scala, is dead. He had held his situation fifty-six years.



**SIGNOR MARCHESI AS MEPHISTOPHELES.**—"Signor Marchesi"—says *The Athenaeum* (Jan. 30)—"has improved his Mephistopheles, though it is still a touch too *buffo*. His English is better than we had expected; and the words of the part are, from first to last, difficult, the author, with dramatic intentions, having overweighed them with sarcasm, always difficult to render in music." "Signor Marchesi"—says *The Standard* (Jan. 25)—"dresses the part of Mephistopheles better than any of his predecessors, and has, perhaps, more fun in him. His fun, however, is too frequently apt to degenerate into caricature. He sings the music extremely well, and his voice tells powerfully in the concerted pieces. For a foreigner who has been but a short time in this country his pronunciation of the English is unusually good." "Signor Marchesi"—writes the *Sunday Times* (Jan. 31)—"sang most of his music remarkably well, and with a fair amount of attention to the English pronunciation. He was much applauded on Tuesday in 'Clear the way for the Calf of Gold,' which he sang with great power and spirit, and also in the mock serenade in the fourth act." "Signor Marchesi"—says the *Era* (Jan. 31)—"gave a somewhat new interpretation to the character of Mephistopheles, and, everything considered, was to a certain extent Goethe's own." "Signor Marchesi"—writes the *Illustrated London News* (Jan. 30)—"the representative of Mephistopheles, had already performed the part in Italian. He now labored under the great disadvantage of singing in a language (we believe) entirely unknown to him; but he succeeded in uttering the words with tolerable distinctness; his conception of the character of the incarnate fiend was good, and he sang with fire and effect." Signor Marchesi has left for Holland, to join the Carlotta Patti Concert tour, and returning with Madame Marchesi about the end of March to fulfil their engagement with the Pyne, Harrison, and Lotto party, whose provincial tour takes place during the month of April. Signor and Madame Marchesi return to London for the season at the beginning of May.

**TURIN.**—Alfred Bickings's opera *Vincislao* has been produced and met with a favorable reception. It was well played.

#### HOGARTH TESTIMONIAL.

**SEVERAL** Friends of Mr. GEORGE HOGARTH have resolved to OFFER him some TESTIMONIAL of their high appreciation of his many and valuable contributions to musical history and criticism, and of their sincere esteem for the uniform rectitude and ability, combined with indefatigable industry, which he has displayed during a long life of literary labor.

The following gentlemen form a Committee, with power to add to their number, for the purpose of carrying out this object:—E. AGUILAR, G. F. ANDERSON, M. W. BALFE, J. B. BENDIS, STERNDAL BENSSETT, CAMPBELL CLARKE, W. G. CUSINS, J. W. DAVISON, W. D. DAVISON, A. FERRARI, OTTO GOLDSCHMIDT, C. L. GAUSSESEN, H. KIRKMAN, G. A. MACFARREN, JOHN OXFORD, J. SIMS REEVES, BRINLEY RICHARDS.

The following subscriptions are already recorded:—

	£	s	d		£	s	d
Messrs. Broadwood & Sons . . . . .	50	0	0	W. Sans, Esq. . . . .	1	1	1
Messrs. Kirkman & Son . . . . .	25	0	0	Mrs. John Macfarren . . . . .	1	1	1
Edlie. Tietjens . . . . .	20	0	0	Mrs. J. Holman Andrews . . . . .	1	1	1
Messrs. Cocks & Son . . . . .	10	0	0	Brinley Richards, Esq. . . . .	5	5	0
Jules Benedict, Esq. . . . .	5	5	0	H. Jarrett, Esq. . . . .	1	1	1
Messrs. Chappell & Co. . . . .	5	0	0	Bateman, Esq. . . . .	1	1	1
Messrs. Boosey & Sons . . . . .	5	5	0	Signor Arditi . . . . .	1	1	1
M. Costa, Esq. . . . .	5	5	0	W. Kuhe, Esq. . . . .	1	1	1
Sims Reeves, Esq. . . . .	5	5	0	W. H. Wise, Esq. . . . .	2	2	0
C. Santley, Esq. . . . .	5	0	0	C. L. Grünelsen, Esq. . . . .	1	1	1
H. Mapleson, Esq. . . . .	5	5	0	Mrs. Grünelsen . . . . .	1	1	1
J. Mitchell, Esq. . . . .	5	5	0	Campbell Clarke, Esq. . . . .	1	1	1
J. Walker, Esq., <i>Daily News</i> . . . . .	3	3	0	Mrs. Alfred Mellon . . . . .	1	1	1
Messrs. Cook & Co. . . . .	2	2	0	J. M. Langford, Esq. . . . .	1	1	1
Madame Sainton Dolby . . . . .	1	1	1	Howard Glover, Esq. . . . .	1	1	1
Mrs. Anderson . . . . .	1	1	1	L. Jullien, Esq. . . . .	5	5	0
Sir George Smart . . . . .	1	0	0	D. Hastings, Esq. . . . .	1	1	1
Messrs. Ashdown & Pury . . . . .	1	1	1	G. A. Macfarren, Esq. . . . .	1	1	1
Messrs. G. F. Anderson, . . . . .	1	1	1	J. Pittman, Esq. . . . .	1	1	1
M <sup>r</sup> Muriel, . . . . .	1	1	1	H. Clemow, Esq. . . . .	1	1	1
W. Dorrell, . . . . .	1	1	1	P. Sainton, Esq. . . . .	1	1	1
W. G. Cusins, . . . . .	1	1	1	R. Addison, Esq. . . . .	2	2	0
F. B. Chatterton, . . . . .	1	1	1	J. Turle, Esq. . . . .	1	1	1
Williams, . . . . .	1	1	1	C. E. Stephens, Esq. . . . .	1	1	1
Miss Lascelles . . . . .	1	1	1	J. Ascher . . . . .	1	1	1
F. Berger, Esq. . . . .	1	1	1	G. Pague, Esq. . . . .	1	1	1
Cipriani Potter, Esq. . . . .	1	1	1	T. H. Hillis, Esq. . . . .	5	5	0
John Ella, Esq. . . . .	2	2	0	Robert Case, Esq. . . . .	5	5	0
E. S. Dallas, Esq. . . . .	1	1	1	C. Boosé, Esq. . . . .	1	1	1
Mrs. Dallas . . . . .	1	1	1	John Thomas, Esq. . . . .	5	5	0
Alfred Mellon, Esq. . . . .	1	1	1	Harold Thomas, Esq. . . . .	1	1	1
H. Goodban, Esq. . . . .	1	1	1	W. Ganz, Esq. . . . .	1	1	1

P.S.—Subscriptions received by the Honorary Treasurer, Mr. G. F. Anderson, 34 Nottingham Place, Regent's Park, W.; by the Honorary Secretary, Mr. Campbell Clarke, 1, Raymond Buildings, Gray's Inn, W.C. or paid into the Union Bank, 4 Pall Mall East, to the account of the "Hogarth Testimonial." Names can be inserted in the subscription list, but the earlier the amount is forwarded to the Hon. Treasurer, Hon. Sec., or the Bank, the more convenient for early carrying out the object of the Testimonial.

Sent post-free for 16 stamps,

**GOD BLESS THE ROYAL PAIR. W. S. PASSMORE.**

With a Supplementary Verse for the Infant Prince.

R. ANDREWS, Music Publisher, 144 Oxford Road, Manchester.

## NEW MUSIC

FOR THE

## ORGAN.

### A Selection of Compositions

BY

### EDOUARD BATISTE,

Organist of St. Eustache, Paris.

EDITED BY

### WILLIAM SPARK, Mus. D.,

Organist of the Town Hall, Leeds.

1. Four Andantes . . . . . 4s.
2. Two Andantes . . . . . 4s.
3. Grand Offertoire in D minor 3s.
4. Grand Offertoire in C minor 4s.
5. Grand Offertoire in D . . . . . 5s.
6. Grand Offertoire in F . . . . . 5s.

## AVE MARIA,

BY

### Felix Mendelssohn Bartholdy,

ARRANGED FOR THE ORGAN,

BY

### EDWIN M. LOTT.

PRICE 3s.

LONDON:

**ASHDOWN & PARRY, 18, Hanover Sq.**

To Orchestral and Choral Societies.

—•••••  
JUST PUBLISHED,

# Two Grand Selections,

FROM

# GOUNOD'S

# "FAUST,"

SUITABLE AND EFFECTIVE

FOR SMALL OR LARGE ORCHESTRAS,

ARRANGED BY

# A. MANNS,

AND

Performed by the Band of the Crystal Palace.

## THE FIRST SELECTION CONTAINS

The Introduction to the Opera.

Chorus of Maidens.

The whole of the Music of the Kermesse Scene.

### PRICE:

FULL ORCHESTRA . . . . .	15s. Od.
SEPTET . . . . .	10s. 6d.

## THE SECOND SELECTION CONTAINS

First meeting of Faust and Margaret. Solos, Bassoon and Flute.

The Waltz.

Song of Mephistopheles, "Dio dell' oro." Solo, Euphonium.

Invocation—Chorus of the Swords.

Song of Siebel, "Le parlate d'amore." Solo, Oboe.

Faust's Cavatina, "Salve dimora." Solo, Cornet. Violin Obbligato.

Margaret's Jewel Song. Solo, Clarinet.

Duetto (Faust and Margaret), "Permettereste a me." Violoncello and Clarinet.

Return of the warriors—Grand March and Soldiers' Chorus.

"Oh! gloria immortale cinta."

### PRICE:

FULL ORCHESTRA . . . . .	15s. Od.
SEPTET . . . . .	10s. 6d.

# CHAPPELL & CO.,

50 NEW BOND STREET.

# NEW WEEKLY JOURNAL

OF

# MUSIC AND THE DRAMA.

On Saturday, March 5th, will be published, No. 1 of

# BOOSEY'S MUSICAL & DRAMATIC REVIEW.

PRICE ONE PENNY.

Twelve pages, Demy 4to.

BOOSEY & SONS, HOLLES STREET, LONDON.

# BOOSEY & SONS' BAND MUSIC.

## BOOSEY'S ORCHESTRAL OPERATIC SELECTIONS.

8s. each for Large Band, 4s. each for Small Band.

1 Il Trovatore | 2 La Traviata | 3 Rigoletto | 4 Martha | 5 Satanella | 6 Dinorah

## BOOSEY'S ORCHESTRAL OVERTURES.

Edited by A. Lamotte. 8s. each for Large Orchestras, 5s. each for Septet.

1 Crown Diamonds	4 Oberon	7 Domino Noir	10 Masaniello
2 Zampa	5 Fra Diavolo	8 Gasza Ladra	11 Part Du Diable
3 Zanetta	6 Der Freischutz	9 Dame Blanche	12 Guillaume Tell

## BOOSEY'S SEPTET-BAND BOOKS,

Containing Twelve Sets of Popular Dance Music arranged for Septet-Band, the Book for each instrument being strongly bound, with cloth back and stiff paper covers. Price 5s. the Set of Seven Books.

## BOOSEY'S ORCHESTRAL JOURNAL OF DANCE MUSIC.

130 Numbers, 3s. 6d. each for Large Band.

## BOOSEY'S SEPTET JOURNAL.

130 Numbers, 1s. each.

## BOOSEY'S DRUM AND FIFE JOURNAL,

Containing all the Popular Melodies of the Day. Arranged for first and second B flat Flutes or Flies, F Piccolo and F Flute (ed. lib.), Solo, Bass and Regimental Drums. Twenty Numbers ready on application.

## BOOSEY'S BRASS BAND JOURNAL.

150 Numbers; 7s. each for Full Band, 4s. each for Small Band. Lists of Contents on application.

## BOOSEY'S QUICK-STEP JOURNAL FOR BRASS BANDS.

Printed on Parade-cards. Now ready. Twelve Sets, each containing two Marches as Quick-Steps, arranged for Sixteen Performers, 3s. 6d. post free. Lists of Contents on application.

## BOOSEY'S BRASS BAND BOOKS,

A Complete Repertoire of the most Popular Music for a Brass Band, comprising the following Instruments:—First and Second Cornet-a-Pistons; First and Second Flugel Horns (or Repiano 1st and 3rd Cornets); First and Second Althorn, in E flat; Althorn in B flat (or Euphonium); Bass; and Soprano Cornet, in E flat (ad. lib.). Price 7s. 6d. the complete Collection of Twelve Operatic Selections, Potpourris, Dances, &c., strongly bound in Nine Books.

## ENGELKE'S GUIDE FOR COMPOSERS OF INSTRUMENTAL MUSIC,

Showing at a glance the compass and relative position of the scale on every instrument now in use. Price 6s. on paper; or on canvass, handsomely mounted, price 7s. 6d.

## MANDEL'S TREATISE ON THE INSTRUMENTATION OF MILITARY BANDS,

Describing the character and proper employment of every instrument used in Reed Bands, by Charles Mandel. This work, written by one of the most accomplished Musicians in Her Majesty's Army, will be found of invaluable use to every person desirous to acquire a complete knowledge of the character and employment of the instruments used in Military Bands. In cloth boards, price 6s.

BOOSEY AND SONS, HOLLES STREET.